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DVORIŠTA IDEJA
IDEAS YARDS

27.4-25.5.2017.

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Kulturni centar Beograda

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Association of Belgrade Architects
Cultural Centre of Belgrade

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In memory of professor Darko Marušić

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Koncept: Darko Marušić

Sekretar: Ana Glavički

Organizatori: Društvo arhitekata Beograda (DAB) i Udruženje arhitekata Srbije (UAS)

Produkcija: BINA

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Autori: Angelina Banković, Dragana Stojčić i Zlata Vuksanović Macura

Organizatori: Muzej grada Beograda i BINA

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Concept: Darko Marušić

Secretary: Ana Glavički

Organized by: Association of Belgrade Architects (ABA) and Serbian Association of Architects (SAA)

Production: BINA

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NVO Beogradski festival cveća, Beograd

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Uvodna reč: Branislav Popović, Beograd

Uvodno predavanje: Miodrag Mitrašinović, Njujork

Moderatori: Ružica Sarić i Ivan Kucina

GETE INSTITUT, Prag

reSITE, Prag

KUNSTrePUBLIK, Berlin

MINDSPACE, Budimpešta

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Introduction: Branislav Popović, Belgrade

Key note: Miodrag Mitrašinović, New York

Moderators: Ružica Sarić and Ivan Kucina

GOETHE-INSTITUT, Prague

reSITE, Prague

KUNSTrePUBLIK, Berlin

MINDSPACE, Budapest

AKADEMIJA LEPIH UMETNOSTI I DIZAJNA, Bratislava

KATOWICE GRAD VRTOVA, Katowice

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Vode: Zorica Savičić, Beograd i Nataša Čolić, Beograd

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Autor: Tatjana Vujinović Kušej

ACADEMY OF FINE ARTS AND DESIGN, Bratislava

KATOWICE CITY OF GARDENS, Katowice

**FACULTY OF ARTS AND DESIGN, “JOHN NAISBITT”
UNIVERSITY, Belgrade**

PARK KEEPERS, Belgrade

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Vojvodić, Belgrade

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Lecturer: Marko Tanninen, Helsinki

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Lecturer: Dejan Drajić

ARCHITECTURE OF KNOWLEDGE

Lecturer: Jelena Ivanović Vojvodić

**STUDIO PROJECT URBAN DESIGN – PARTICIPATIVE
“URBAN ACUPUNCTURE”**

Concept: Jens Brandt, Copenhagen

Lead by: Zorica Savičić, Belgrade and Nataša Čolić,
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ART & SCIENCE 2017

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Author: Tatjana Vujinović Kušej

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Autor i koordinator: Aleksandra Jovanić

Mentori: Vukan Ćirić, Zoran Ajtoski, Aleksandra Jovanić

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Vodi: Branislav Nikolić

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Vodi: Nevena Stevanić Popović

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Vodi: Natalija Jovanović

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Author and Coordinator:: Aleksandra Jovanić

Mentors: Vukan Ćirić, Zoran Ajtoski, Aleksandra Jovanić

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Uvod

DVORIŠTA IDEJA

Naziv ovogodišnje manifestacije **Dvorišta ideja** proistekao je iz koncepta evropskog projekta u kojem će BINA sa još jedanaest partnera učestvovati sledeće četiri godine – *Gradovi deljenja: kreativni podsticaj (Shared Cities: Creative Momentum)* – i polazi od pojma „dvorište“ koje je u osnovi zajednički, javni prostor u kom nastaju i dele se ideje o gradu i gradskim prostorima po meri korisnika. Kreiranjem ideja i programa u javnim gradskim prostorima podstiču se socijalne inovacije iz kreativnih sektora, koje uključuju participativne procese urbanog dizajna.

U našem ovogodišnjem BINA „dvorištu“ istraživaćemo elemente arhitekture Nikole Dobrovića, staviti u fokus objekat Generalštaba, razmenjivati iskustva sa našim kolegama u okviru *Future Architecture Platform* konferencije „Predgrađa Beograda – Zamisli budućnosti“, predstaviti dve evropske manifestacije, *Lisabonski Trijenale arhitekture* i temišvarsko *Bijenale arhitekture BETA*, ugostićemo izložbu „Male utopije“ MAXXI muzeja iz Rima i razgovarati o arhitekturi znanja kao pokretaču urbanog razvoja, navijati da što pre počne izrada glavnog projekta za rekonstrukciju Muzeja grada Beograda, družit ćemo se sa stručnjacima koji grade i opremaju naše zgrade, studenti i đaci će stvarati svoju arhitekturu u radionicama i svi zajedno ćemo šetati Beogradom, upoznavajući ga iznova i iznova.

BINA 2017 govori jezikom transdisciplinarnosti: arhitekture, antropologije, filozofije, sociologije, muzike, vizuelnih umetnosti i dizajna. Pozivamo vas da nam se pridružite na izložbama, predavanjima, šetnjama i radionicama kako bismo zajedno doprineli stvaranju odgovornih rešenja za nove prostorne izazove sa kojima se naše okruženje stalno susreće!

Dobro došli na dvanaestu Beogradsku internacionalnu nedelju arhitekture, dobro došli u Dvorišta ideja!

BINA TIM

Introduction

IDEAS YARDS

The name of this year's event, the **Ideas Yards**, originated from the concept of a European project in which BINA and its eleven partners will participate over the next 4 years – *Shared Cities: Creative Momentum* – which is based on the concept of a “yard” that is, basically a common, public space in which ideas about the city and urban spaces arise and are shared to suit the users. By creating ideas and programs in public urban spaces, social innovations are encouraged from creative sectors, which include the participatory processes of urban design.

In this year's BINA “yard”, we will explore elements of the architecture of Nikola Dobrović, put the Military Headquarters building into focus, exchange experiences with our colleagues within the *Future Architecture Platform* conference “Belgrade Outskirts – Envision the Future”, present two European events, the *Lisbon Architecture Triennale* from and the *Biennale of architecture BETA* of Timisoara, host the exhibition called “Small Utopias” by the MAXXI museum in Rome, discuss the architecture of knowledge as the driving force of urban development, cheer for the swift implementation of the detailed design for the reconstruction of the Belgrade City Museum, socialize with the experts that build and equip our buildings, while students and pupils will create their architecture in workshops, and we will all walk through Belgrade together, getting to know the city over and over again.

BINA 2017 speaks the language of trans-disciplinarity: architecture, anthropology, philosophy, sociology, music, visual arts and design. We invite you to join us at exhibitions, lectures, walks and workshops so that, together, we can contribute to creating responsible solutions for new spatial challenges that our surroundings constantly face! Welcome to the twelfth Belgrade International Architecture Week, welcome to the Ideas Yards!

BINA TEAM



ZASTO BARI U PODROU
ZAKO SU ODMANAM
ZA SKO TJE
KOLA DEJAZERO PIT
URNE... EACIJA NI
RUVI... OAT FIE BI
NIKE... SA...
ZA MOJ RAD

PODRO

NI... JE... RE...
A... Z... Z... NE...
I... O... NI...
E...
PO... O... I...
PA... A... B... A...

IZMEĐU DVE BINE BETWEEN TWO BINA FESTIVALS

Koncept: Darko Marušić

Programski blok IZMEĐU DVE BINE posvećen je aktivnostima koje su se dogodile u periodu između dve manifestacije, na koje želimo da skrenemo pažnju.

Tradicionalno, u ovom segmentu programa, izložbom „GODIŠNJE NAGRADE ZA ARHITEKTURU I ARHITEKTONSKI I URBANISTIČKI KONKURSI U PERIODU MAJ 2016. – APRIL 2017“ predstavljamo nagrađene radove na konkursima koji su realizovani u periodu od godinu dana, kao i dobitnike godišnjih nagrada iz oblasti arhitekture i urbanizma.

Poseban segment ovogodišnjeg BINA programa posvećen je Muzeju grada Beograda sa namerom da se još jednom istakne neophodnost potrebe za konačnim rešenjem trajnog smeštaja prestoničkog muzeja. Posredstvom mini izložbe „BISERI MUZEJA: BUDUĆA STALNA POSTAVKA MUZEJA GRADA BEOGRADA“ posetioci će moći da steknu uvid i bogatstvo zbirke kojima ovaj muzej raspolaže. Izložba „ŠKOLJKA MUZEJA: TRI KONKURSA ZA ZGRADU MUZEJA GRADA BEOGRADA“ pruža uvid u neka prethodna razmišljanja o rešavanju smeštaja Muzeja i predstavlja nagrađene radove sa prošlogodišnjeg konkursa. Nadamo se da je vreme konkursa za nama i da su Muzej i muzejske zbirke krenuli ka svojoj novoj kući u Resavskoj 40b.

Izložba „MALE UTOPIJE“, u organizaciji MAXXI muzeja iz Rima, predstavlja savremenu italijansku arhitektonsku scenu i autore sa čijim ćemo se delima sigurno sretati u godinama koje su pred nama. Ova izložba neposredni je rezultat saradnje nastale radom u pan-evropskoj mreži arhitektonskih organizacija *Future Architecture Platform*. Nadamo se da je ona početak šire i dugoročne saradnje.

Prošle godine u Temišvaru je održano prvo BIJENALE ARHITEKTURE BETA u organizaciji Komore arhitekata Rumunije. BINA 2017 predstavlja nagrađene radove iz svih kategorija zastupljenih na izložbi.

Period između dve BINE je vreme u kojem se u ne-festivalskoj atmosferi nastavlja rad na stalnoj promociji i pozicioniranju arhitekture na kulturnoj mapi, kao i na učvršćivanju međunarodne i pogotovo regionalne saradnje koju smatramo izuzetno važnom. U oktobru i novembru 2017. godine izložba „Energetske tačke Beograda“ realizovana je u okviru programa Platforma budućnost arhitekture i gostovala je kao deo programa Bijenala arhitekture BETA u Temišvaru i Brašovu (Rumunija). U radu ovog bijenala, kao članovi međunarodnih žirija za različite kategorije nagrada, učestvovala su naše kolege Goran Vojvodić i Ivan Kucina iz Beograda i Darko Polić iz Novog Sada.

U okruženju u kojem se glas arhitekata ne čuje dovoljno u javnosti, u suorganizaciji BINA i Kulturnog centra Beograda jednom mesečno se održavaju razgovori iz serijala „ARHITEKTURA U KONTEKSTU“ gde svoj arhitektonski *credo* predstavljaju arhitekate koje se mogu svrstati u grupu najaktivnijih na domaćoj i regionalnoj sceni. Istoimena publikacija, realizovana u saradnji sa Inženjerskom komorom Srbije, potvrđuje značaj povezivanja i ujedinjavanja tema u arhitekturi danas.

Concept: Darko Marušić

The program block BETWEEN THE TWO BINA events is dedicated to the activities that occurred in the period between the two events, to which we want to draw attention.

In this segment of the program, through the exhibition of the “ANNUAL AWARDS FOR ARCHITECTURE AND ARCHITECTURAL AND URBAN COMPETITIONS IN THE PERIOD FROM MAY 2016 TO APRIL 2017”,

we traditionally present the awarded works at competitions that have been implemented over a period of one year, as well as the winners of the annual awards in the field of architecture and urban planning.

A special segment of this year's BINA program is dedicated to the Museum of the City of Belgrade with the intention of emphasizing once more the necessity of having to reach a final decision of permanent residence for the capital's museum. Through the mini exhibition of "THE MUSEUM HIGHLIGHTS: FUTURE PERMANENT EXHIBITION OF THE BELGRADE CITY MUSEUM", visitors will be able to gain an insight into the richness of the collections at the disposal of this museum. "THE SHELL OF THE MUSEUM: THREE COMPETITIONS FOR THE MUSEUM BUILDING OF THE CITY OF BELGRADE" exhibition provides insight into some preliminary thoughts on solving the accommodation of the Museum, and represents the award-winning works from last year's competition. We hope that the time of the competition is behind us and that the Museum and museum collections are on their way to their new home in Resavska 40b.

The "SMALL UTOPIAS" exhibition, organized by the MAXXI Museum from Rome, represents the contemporary Italian architectural scene and authors with whose works we will surely get acquainted in the years to come. This exhibition is the direct result of the close cooperation arising from the work in the pan-European network of architectural organizations, the *Future Architecture Platform*. We hope it is the beginning of a broader long-term cooperation.

Last year, in Timisoara, the first BIENNALE OF ARCHITECTURE BETA was organized by the Chamber of Architects of Romania. BINA 2017 presents the award-winning works from all the categories represented at the exhibition.

The period between the two BINA events is a time in which work is resumed, in a non-festival event atmosphere, on the permanent promotion and positioning of architecture on the cultural map, as well as strengthening international and, especially, regional cooperation, which we consider extremely important. In October and November 2017, the exhibition "Belgrade Energy Spots" was realized within the program entitled the Future Architecture Platform, and toured as part of the Biennale of Architecture BETA in Timisoara and Brasov (Romania). Our colleagues Goran Vojvodić and Ivan Kucina from Belgrade, as well as Darko Polić from Novi Sad, participated in the work of this biennial, as members of the international jury for the different award categories.

In an environment where the voice of architects is insufficiently heard in public, in the joint initiative between BINA and the Belgrade Cultural Center, talks are held once a month in the series "ARCHITECTURE IN THE CONTEXT", where architects that can be classified as the most active on the local and regional scene represent their architectural *credo*. The publication of the same name, which was realized in cooperation with the Serbian Chamber of Engineers, confirms the importance of connecting and unifying the topics in architecture today.

IZLOŽBA: GODIŠNJE NAGRADE ZA ARHITEKTURU I ARHITEKTONSKI I URBANISTIČKI KONKURSI U PERIODU MAJ 2016 – APRIL 2017.

EXHIBITION: ANNUAL AWARDS FOR ARCHITECTURE AND ARCHITECTURE AND URBAN PLANNING OPEN COMPETITIONS BETWEEN MAY 2016 – APRIL 2017

Koncept: Darko Marušić
Sekretar: Ana Glavički
Organizatori: Društvo arhitekata Beograda (DAB) i
Udruženje arhitekata Srbije (UAS)
Produkcija: BINA

Izložbe Godišnje nagrade za arhitekturu i Arhitektonski i urbanistički konkursi stalni su programski segment Beogradske internacionalne nedelje arhitekture. Prva prikazuje godišnje nagrade za arhitekturu koje dodeljuje više institucija za realizovane objekte. Druga nam pruža uvid u nagrađene konkursne projekte u organizaciji i/ili saradnji sa strukovnim udruženjima Društvo arhitekata Beograda i Udruženje arhitekata Srbije.

May 2016.

(1) Nagrada Udruženja likovnih umetnika primenjenih umetnosti i dizajnera Srbije (ULUPUDS)
Plaketa 48. Majske izložbe Fonda „Aleksandar Šaletić”
– Arhitektonski tim Ela Nešić i Danilo Nedeljković
za projekat nadogradnje na Gundulićevom vencu u Beogradu

Jun 2016.

(2) Nagrada za životno delo Inženjerske komore Srbije za 2016. godinu
– dr Dobrivoje Tošković, dipl. inž. arh.
Nagrada za izuzetno dostignuće u struci iz delatnosti članova Komore
– Milica Joksić, dipl. inž. arh.

Concept: Darko Marušić
Secretary: Ana Glavički
Organisers: Association of Belgrade Architects (ABA) and Serbian Association of Architects (SAA)
Production: BINA

Exhibitions of Annual Awards for Architecture Architectural and Urban Design Competitions are permanent program segments of the Belgrade International Architecture Week. The first exhibition presents annual architecture awards given by several institutions for realized buildings. The second exhibition provides an insight in awarded competition designs organized and/or in collaboration with the Association of Belgrade Architects and the Serbian Association of Architects.

May 2016

(1) Award from the Association of Applied Arts Artists and Designers of Serbia – ULUPUDUS Plaque for 48th May Exhibition “Aleksandar Šaletić” Award
– Architectural team: Ela Nešić and Danilo Nedeljković, for the add-on project in Gundulićev Venac in Belgrade

June 2016

(2) Award of the Engineering Chamber of Serbia for Lifetime Achievement for 2016
– Dobrivoje Tošković, PhD, Graduated Engineer of Architecture
Award for Exceptional Accomplishment in the field of the Chamber Members’ trade
– Milica Joksić, Graduated Engineer of Architecture

Decembar 2016.

(3) Godišnja nagrada za arhitekturu Udruženja arhitekata Srbije za najuspešnije delo iz oblasti arhitekture za 2015. godinu

– Sanjin Grbić, dipl. inž. arh. i Jovan Jovanović, dipl. inž. arh. za Kompleks „Stari mlin“, Bulevar vojvode Mišića, Beograd

Povelja Udruženja arhitekata Srbije za delo izvedeno u inostranstvu za 2015. godinu

– Branislav Hetzel, dipl. inž. arh., Nebojša Fotirić, dipl. inž. arh. i Igor Rajković, dipl. inž. arh. za „Air And Space Museum“, Peking, Kina

(4) Nagrada „Ranko Radović“

Kategorija „Kritičko-teorijski tekstovi o arhitekturi, urbanizmu i gradu“

– dr. sc. Zlatko Karač, mag. inž. arh., dr. sc. Alen Žunić, mag. inž. arh., Ivs Körbler, ist. um., dr. sc. Hela Vukadin Doronjga i Toni Bešlić, dipl. inž. arh. za monografiju Branko Kincl, Hrvatska akademija nauke i umetnosti, 2016.

Kategorija „Realizovano arhitektonsko delo“

– Branislav Mitrović, dipl. inž. arh., Siniša Tatalović, dipl. inž. arh. i Marija Miković, dipl. inž. arh. za Helidrom u Markovini, Crna Gora, 2016.

Kategorija „Televizijske emisije, izložbe, multimedijalne prezentacije“

– Dušan Đorđević, fotograf, za Multimedijalni projekat SIV - Vremenska kapsula, 2016.

Mart 2017.

(5) Velika nagrada arhitekture Udruženja arhitekata Srbije za životno delo za 2015. godinu

– Branko Bojović

Velika nagrada arhitekture Udruženja arhitekata Srbije za životno delo za 2016. godinu

– Dobrivoje Tošković

39. Salon arhitekture

Grand Prix 39. Salona arhitekture

– Predrag Milutinović za realizovano arhitektonsko delo Paraolimpijski centar Kragujevac

Nagrada u kategoriji „Arhitektura“

– Marija Simović i Petar Simović za realizovano arhitektonsko delo NI Housing, Kragujevac

Nagrada u kategoriji „Enterijer“

December 2016

(3) Annual Award for Architecture of the Association of Architects of Serbia for the most successful work in the field of architecture for 2015

– Sanjin Grbić, Graduated Engineer of Architecture and Jovan Jovanović, Graduated Engineer of Architecture, for the Complex “Stari mlin” (The Old Mill), Bulevar Vojvode Mišića, Belgrade

Certificate of the Association of Architects of Serbia for the work performed abroad for 2015

– Branislav Hetzel, Graduated Engineer of Architecture, Nebojša Fotirić, Graduated Engineer of Architecture, Igor Rajković, Graduated Engineer of Architecture, for the “Air and Space Museum”, Beijing, China

(4) “Ranko Radović” Award

Category for “Critical and theoretical texts on architecture, urbanism and city”

– Zlatko Karač, PhD, Master Engineer of Architecture, Alen Žunić, PhD, Master Engineer of Architecture, Iva Körbler, art historian, Hela Vukadin Doronjga, PhD, and Toni Bešlić, Graduated Engineer of Architecture for the monograph Branko Kincl, Croatian Academy of Science and Art, 2016

Category for “Realized architectural work”

– Branislav Mitrović, PhD, Master Engineer of Architecture, Siniša Tatalović, Graduated Engineer of Architecture and Marija Miković, Graduated Engineer of Architecture for the Heliport in Markovina, Crna Gora, 2016

Category for “TV shows, exhibitions, multimedia presentations”

– Dušan Đorđević, Photographer, for the multimedia project SIV – Time Capsule, 2016

March 2017

(5) Grand Prize of Architecture, awarded of the Association of Architects of Serbia for lifetime achievement in 2015

– Branko Bojović

Grand Prize of Architecture, awarded by the Association of Architects of Serbia for lifetime achievement in 2016

– Dobrivoje Tošković

Grand Prix of the 39th Salon of Architecture

– Predrag Milutinović for the realized architectural

- Antipod studio (Milan Stefanović, Branko Nikolić, Petar Savić), za realizovano delo enterijer kompanije Seven Bridges Genomics, Beograd
Nagrada u kategoriji „Gosti salona – delo u inostranstvu“
- Zoran Radojčić, Svetlana Petrović i Žarko Čajić, za realizovano delo Gana – Kargo centar
Priznanje u kategoriji „Arhitektura“
- Vesna Cagić Milošević za realizovano delo Stambena zgrada u Ulici Mike Ilića, Beograd
- Miroslav Stefanović, za realizovano delo Rekonstrukcija javne garaže Zeleni venac, Beograd
Priznanje u kategoriji „Enterijer“
- Bojana Marković, David Bilobrk, Ivana Jevremović i Hristina Stojanović za realizovano delo Gete Institut biblioteka, Beograd
- Goran Vojvodić i Milena Katić, za realizovano delo Dvojni stambeni objekat, Beograd
Priznanje u kategoriji „Gosti salona – delo u inostranstvu“
- Veljko Radulović, Đorđe Gregović i Branislav Gregović, za realizovano delo Vila „Mistral“, Herceg Novi
Pohvala u kategoriji „Publikacije“
- Radmila Milosavljević za knjigu Dizajn centar u Beogradu
- Urednik knjige i priređivač dr Svetislav G. Popović za knjigu Vukote Tupe Vukotića Trodimenzionalna morfologija Crne Gore
Pohvala u kategoriji „Eksperiment i istraživanje“
- Stefan Nešić za delo W_Workshop

April 2017.

- (6) Nagrada grada Beograda za arhitekturu i urbanizam za 2016. godinu
- Sanja Đorđević i Vesna Radovanović za Plan Generalne Regulacije građevinskog područja sedišta jedinice lokalne samouprave – Grad Beograd, celine I – XIX

Konkursi Društva arhitekata Beograda

- I. Anonimni urbanističko-arhitektonski konkurs za izradu idejnog rešenja za izgradnju objekta Gradske galerije na Kosančićevom vencu u Beogradu
Autorski tim: ARCVS arh. Branislav Redžić, arh. Dragan Ivanović, arh. Zoran Milovanović, arh. Suzana Tisovec,

- work: Paralympic Center, Kragujevac
Award in the category of “Architecture”
- Marija Simović and Petar Simović for the realized architectural work: NI Housing, Kragujevac
Award in the category of “Interior Design”
- Antipod Studio (Milan Stefanović, Branko Nikolić, Petar Savić) for the realized work interior design of the Seven Bridges Genomics Company, Belgrade
Award in the category of “Guests of the Showroom – Work Performed Abroad”
- Zoran Radojčić, Svetlana Petrović and Žarko Čajić, for the realized work Ghana – Cargo Center
Achievement recognition in the category of “Architecture”
- Vesna Cagić Milošević for the realized work Apartment building in the Mika Ilić Street, Belgrade
- Miroslav Stefanović for the realized work Reconstruction of the public garage Zeleni Venac, Belgrade
Achievement recognition in the category of “Interior Design”
- Bojana Marković, David Bilobrk, Ivana Jevremović and Hristina Stojanović for the realized work Goethe-Institute Library, Belgrade
- Goran Vojvodić and Milena Katić for the realized work Double Residential Building, Belgrade
Achievement recognition in the category of “Guests of the Salon – Work Performed Abroad”
- Veljko Radulović, Đorđe Gregović i Branislav Gregović for the realized work of Villa “Mistral”, Herceg Novi
Commendation in the category of “Publications”
- Radmila Milosavljević for the book The Design Center in Belgrade
- Book editor and compiler Svetislav G. Popović, PhD, for the book of Vukota Tupa Vukotić The Three-dimensional Morphology of Montenegro
Commendation in the category of “Experiment and Research”
- Stefan Nešić for the work W_Workshop

April 2017

- (6) Belgrade City Award for Architecture and Urbanism
- Sanja Đorđević and Vesna Radovanović for the General Regulation Plan of the Construction Area of the Local Government Unit Headquarters – City of Belgrade, Parts I – XIX

arh. Boris Husanović, arh. Nevenka Redžić.

Konsultanti: HVAC i energetska efikasnost: inž. maš. Aleksandar Živković. Konstrukcija: inž. građ. Sreto Kuzmanović

Prva nagrada

2. Konkurs za izradu idejnog rešenja za rekonstrukciju objekta u Resavskoj 40 b i prenamenu u Muzej grada Beograda

Rad je urađen u okviru BIRO VIA d.o.o. Beograd

Autori: prof. dr Jelena Ivanović Vojvodić, prof. Goran Vojvodić, Jovana Grujevska. Saradnici: Dušan Radišić, Miloš Obradović, Mihajlo Plamenac, Bratislav Milojević, Vanja Enbulajev, Saša Jeličić. Konsultanti: Danica Jovović Prodanović, Jadranka Jonaš, Zoran Miletić, Aleksandar Katić

Prva nagrada

3. Otvoreni, jednostepeni, anonimni arhitektonski konkurs rekonstrukcije i adaptacije hala VII, VIII i IX Beogradskog sajma u Beogradu

Autorski tim: arh. Ana Mihailović, arh. Aleksandar Subotić, arh. Snežana Subotić. Saradnik: arh. Taras Subotić. 3D model: Aleksandar Subotić. 3D rendering, 3D Point: arh Ivan Čalović

Druga povišena nagrada

4. Javni, otvoreni, anonimni, dvostepeni konkurs za izradu idejnog rešenja na urbanističko-arhitektonskom konkursu za izgradnju objekta KDU sa centralnom kuhinjom na KP 3672 u naselju Ovča, GO Palilula

Autori: LAMB & POWDER STUDIO d.o.o. Direktor: Ksenija Pantović, dipl. inž. arh. Vlasnik i osnivač: Jasna Kavran, dipl. inž. arh. Odgovorni projektant i nosilac licence: Nina Aleksić Antoniolli, dipl. inž. arh. Stručni saradnik i nosilac licence za energetska efikasnost: Martin Elezović, dipl. maš. inž. Ostali saradnici za energetska efikasnost (NALatrium): Višnja Đukić, dipl. inž. arh., Sanja Alorić, dipl. inž. arh. Stručni saradnik na projektu tehnologije kuhinje: Vesna Savić, dipl. inž. arh. Odgovorni projektant mašinskih instalacija: Branislav Đokić, dipl. maš. inž., Milan Đokić, maš. teh. saradnik. Predmer i predračun: Drena Sovilj, dipl. inž. arh. Saradnik – tehnička podrška: Marko Karović, mast. inž. arh. Konsultant za spoljašnje uređenje: Mila Madžarević, mast. inž. arh.

Prva nagrada

Competitions of the Association of Belgrade Architects

1. Anonymous urban-architecture competition for making the preliminary design for the construction of the building of the City Gallery at Kosančićev Venac in Belgrade

Team of authors: ARCVS, Branislav Redžić, Architect, Dragan Ivanović, Architect, Zoran Milovanović, Architect, Suzana Tisovec, Architect, Boris Husanović, Architect, Nevenka Redžić, Architect. Consultants: HVAC and energy efficiency: Aleksandar Živković, Mechanical Engineer. Construction: Sreto Kuzmanović, Civil Engineer

First prize

2. Competition for the preliminary design for the Reconstruction of the Building in Resavska 40b and conversion into the Belgrade City Museum

Work performed within BIRO VIA LLC, Belgrade

Authors: Prof. Jelena Ivanović Vojvodić, PhD, Prof. Goran Vojvodić, Jovana Grujevska. Associates: Dušan Radišić, Miloš Obradović, Mihajlo Plamenac, Bratislav Milojević, Vanja Enbulajev, Saša Jeličić. Consultants: Danica Jovović Prodanović, Jadranka Jonaš, Zoran Miletić, Aleksandar Katić

First prize

3. Open single anonymous architecture competition for the reconstruction and adaptation of halls VII, VIII and IX of the Belgrade Fair in Belgrade

Team of authors: Ana Mihailović, Architect, Aleksandar Subotić, Architect, Snežana Subotić, Architect. Associate: Taras Subotić, Architect. 3D model: Aleksandar Subotić, Architect. 3D rendering, 3D point: Ivan Čalović, Architect

Second prize, increased

4. Public open anonymous two-level competition for making a preliminary design at the urban-architectural competition for the construction of the KDU with central kitchen at the cadastral lot 3672 in Ovča, the Municipality of Palilula

Authors: LAMB & POWDER STUDIO LLC. Director: Ksenija Pantović, Graduated Engineer of Architecture. Owner and founder: Jasna Kavran, Graduated Engineer of Architecture. Responsible designer and

Konkursi Udruženja arhitekata Srbije

1. Otvoreni, anketni, jednostepeni, anonimni, urbanističko-arhitektonski konkurs za deo Bloka 13 na Novom Beogradu

Autorski tim: Dragan Marčetić, dipl. inž. arh., Milan Maksimović, dipl. inž. arh. Saradnici: Mihailo Pejčinović, master inž. arh. 3D modelovanje i rendering: Dimitrije Puzović, student MASA, grafička obrada ambijenata
Prva umanjena nagrada

2. Otvoreni anketni jednostepeni anonimni urbanističko-arhitektonski konkurs za Blok 18 na Novom Beogradu
Autorski tim: Vanja Panić, dipl. inž. arh., Marko Vesković, dipl. inž. arh., Aleksandar Knežević, dipl. inž. arh.
Prva nagrada



license holder: Nina Aleksić Antonioli, Graduated Engineer of Architecture. Professional associate and license holder for energy efficiency: Martin Elezović, Graduated Mechanical Engineer. Other associates for energy efficiency (NALatrium): Višnja Đukić, Graduated Engineer of Architecture, Sanja Alorić, Graduated Engineer of Architecture. Professional associate at the kitchen technology project: Vesna Savić, Graduated Engineer of Architecture. Responsible mechanical installation designer: Branislav Đokić, Graduated Mechanical Engineer, Milan Đokić, Mechanical Engineering Technician Associate. Bill of Quantities: Drena Sovilj, Graduated Engineer of Architecture. Associate – technical support: Marko Karović, Master Engineer of Architecture. Outdoor Decoration Consultant: Mila Madžarević, Master Engineer of Architecture
First Prize

Competitions of the Association of Architects of Serbia

1. Anonymous open survey and single urban-architecture competition for one part of Block 13 in New Belgrade

Team of authors: Dragan Marčetić, Graduated Engineer of Architecture, Milan Maksimović, Graduated Engineer of Architecture. Associates: Mihailo Pejčinović, Master Engineer of Architecture. 3D modeling and rendering: Dimitrije Puzović, MASA Student, graphic modeling of the environments
First prize, decreased

2. Anonymous open survey and single urban-architecture competition for Block 18 in New Belgrade
Team of authors: Vanja Panić, Graduated Engineer of Architecture, Marko Vesković, Graduated Engineer of Architecture, Aleksandar Knežević, Graduated Engineer of Architecture
First prize

OKRUGLI STO / BUDUĆNOST KONKURSA – REGIONALNA PERSPEKTIVA

ROUND TABLE / FUTURE OF THE COMPETITION – REGIONAL PERSPECTIVE

Vodi: Grozdana Šišović

Razgovor ima za cilj da otvori pitanja koja se odnose na unapređenje konkursne arhitektonske prakse u Srbiji. Poređenjem različitih iskustava i tendencija u arhitektonskoj praksi regiona, razmotriće se različiti modeli razvoja ove važne institucije. Učesnici panela, u svojstvu predstavnika organizatora konkursa ili učesnika arhitektonske konkursne scene, izneće svoja viđenja i stavove koji iz različitih uglova treba da rasvetle probleme i domete konkursne prakse u aktuelnim prilikama kod nas i u regionu, kao i da otvore vizure ka mogućim unapređenjima.

Lead by: Grozdana Šišović

The conversation aims to open questions related to the improvement of architectural competition practice in Serbia, as well as opening a debate about the different models of development of this important architectural institution, offering comparisons of different regional experiences and trend. As representatives of the organisers of the competitions, or as the prominent actors in the architectural scene, the participants in the conversation will give their insights in order to shed light on the main issues and possibilities of local and regional competition practice.

IZLOŽBA: ŠKOLJKA MUZEJA: TRI KONKURSA ZA ZGRADU MUZEJA GRADA BEOGRADA

EXHIBITION: THE MUSEUM'S SHELL: THREE
ARCHITECTURAL DESIGN COMPETITIONS
FOR THE BELGRADE CITY MUSEUM

Autori: Zlata Vuksanović Macura i Angelina Banković
Organizatori: Muzej grada Beograda i BINA

Izložba prikazuje tri nacionalna arhitektonska konkursa sprovedena radi dobijanja rešenja za novu zgradu Muzeja grada Beograda. Muzej je osnovan 1903. godine i do danas je ostalo otvoreno pitanje zgrade za njegov trajni smeštaj. Odgovor je tražen mnogo puta i na različite načine, među kojima su bila i tri arhitektonska konkursa na kojima je učestvovalo 88 autorskih timova. Prvi konkurs je bio 1954, sledeći 1976, a poslednji 2016. godine. Na dva konkursa, organizovana 1954. i 1976. godine, koncept je počivao na ideji podizanja nove zgrade Muzeja u bloku između ulica Knez Mihailove, Kralja Petra, Uzun Mirkove i Pariske, ali nijedan od tih projekata nije realizovan. Godine 2016. konkurs je obuhvatio izradu idejnog rešenja rekonstrukcije zgrade nekadašnje Vojne akademije u Resavskoj ulici 40b i njene prenamene u Muzej. Na izložbi će biti prikazani originalni konkursni radovi i tok realizacije sva tri konkursa za zgradu Muzeja grada Beograda.



MGB Konkurs 1954. MGB Competition 1954.

Authors: Zlata Vuksanović Macura and Angelina Banković
Organized by: Belgrade City Museum and BINA

The exhibition shows three architectural design competitions conducted in order to obtain solutions for the new building of the Belgrade City Museum. The Museum was founded in 1903 but the issue of obtaining the building for its permanent accommodation is still open. The answer has been sought many times in many different ways, among which were three open architectural design competitions in which 88 teams participated. The first competition was organized in 1954, followed by a second in 1976, and the last was carried out in 2016. In the first two competitions, organized in 1954 and 1976, the concept was built on the idea of erecting a new museum building in the city block enclosed by the streets Knez Mihailova, Kralja Petra, Uzun Mirkova and Pariska, but these ideas were never realized. The third competition launched in 2016 involved the conceptual design solution for the reconstruction of the building of former Military Academy in Resavska Street 40b and its repurposing into a Museum. The exhibition presents the original drawings of competition entries and process of realization of each of the three competitions for the building of the Belgrade City Museum.

IZLOŽBA: BISERI MUZEJA: BUDUĆA STALNA POSTAVKA MUZEJA GRADA BEOGRADA

EXHIBITION: THE MUSEUM HIGHLIGHTS: FUTURE PERMANENT EXHIBITION OF THE BELGRADE CITY MUSEUM

Autori: Angelina Banković, Dragana Stojić i Zlata Vuksanović Macura
Organizatori: Muzej grada Beograda i BINA

Muzej grada Beograda postoji bez sopstvene zgrade punih 115 godina. Zbog toga je muzejsko blago uglavnom skriveno od očiju posetilaca. Na ovoj izložbi, preko digitalnih medija, biće prikazani najreprezentativniji, najlepší i najvredniji predmeti koji se čuvaju u Muzeju, a koji će jednog dana biti izloženi u njegovoj stalnoj postavci. Kroz pet celina ukratko će biti ispričana priča o istoriji Beograda od praistorije do savremenog doba. Biće predstavljeni predmeti praistorijskih kultura koje su se razvijale na teritoriji Beograda, dragocenosti iz perioda antičkog Singidunuma i srednjovekovnog Beograda, ali i najvredniji predmeti iz perioda austrijsko-turskih ratova za Beograd i istorije Zemuna, kao i iz perioda oslobađanja od osmanlijske vlasti, devetnaestovekovnog razvoja Beograda i dela nekih od najpoznatijih umetnika XX veka: Paje Jovanovića, Uroša Predića, Nadežde Petrović, Matije Vukovića, Lazara Vozarevića i Petra Lubarde.



Božanstva, II-III vek, Zbirka Muzeja grada Beograda Deities, II-III century, Collection of the Belgrade City Museum

Authors: Angelina Banković, Dragana Stojić and Zlata Vuksanović Macura
Organized by: Belgrade City Museum and BINA

The Belgrade City Museum has existed without its own home for almost 115 years, which is the reason why cultural heritage from the Museum's collection is mostly unavailable for the public. At this exhibition, using digital media, the most representative, beautiful and valuable objects from the Museum, that will be part of the future permanent exhibition, will be presented. A short story about Belgrade's history from prehistoric to contemporary times will be told through five sections. Selected objects will represent prehistoric cultures that existed at the Belgrade's territory, preserved treasures from the period of antique Singidunum, Belgrade in the Middle Ages, most valuable objects from the Austrian-Turkish wars and Zemun's history, as well as period of liberation from Turkish rule, development of the city in the XIX century and works of some of the most important artists of the XX century: Paja Jovanović, Uroš Predić, Nadežda Petrović, Matija Vuković, Lazar Vozarević and Petar Lubarda.

IZLOŽBA: MALE UTOPIJE – Italijanska arhitektura trećeg milenijuma između istorije, istraživanja i inovacije

EXHIBITION: SMALL UTOPIAS – Italian architecture of the third millennium between history, research and innovation

Kustos: Pipo Ćora, Rim
Organizatori: Muzej MAXXI, Rim; Italijanski institut za kulturu, Beograd i BINA

Izložba predstavlja dela deset italijanskih timova arhitekata. Ne uzimajući u obzir bilo kakve generacijske kriterijume, izbor se fokusira na najinovativnije prakse i na one koje najbolje otelovljuju identitet italijanske arhitekture danas. Nasuprot pristupu orijentisanom ka utopiji iz 60-ih i 70-ih godina prošlog veka, dela koja mi predstavljamo često su projekti malog obima koji su povezani sa potrebama pojedinca, sa željom da se recikliraju postojeći građevinski objekti, kao i s ciljem da se redefinišu same paradigme arhitekture danas unutar jednog evropskog konteksta. Novoosmišljeni radni prostori, turističke infrastrukture, kuće, muzeji, instalacije, privremeni ili prenosivi objekti posmatrani su sa nekonvencionalnog stanovišta, ako se uzme u obzir naša velebna istorija i slavna tradicija arhitekture, pružajući nam tako dobar uvid u to kako će možda izgledati arhitektura XXI veka u Evropi. Od Umberta Rive do Đuzepine Graso Kanico, od Čina Zukija do mladog tima, mnogi inovativni predlozi nalaze svoje mesto u ovoj žustroj i direktnoj izložbi.

Učesnici:
Bam!, Matilde Casani, Frančesko Librizi, Elasticospa, Marija Đuzepina Graso Kanico, Labics, Modus arhitekta, Open Building Research, Umberto Riva, STARTT, Čino Zuki arhitekta



Kuća u Notu, M. Đuzepina Graso Kanico, 2009 Foto: Armin Linke
Casa a Noto, M. Giuseppina Grasso Cannizzo, 2009 Photo: Armin Linke

Curator: Pippo Ciorra, Rome
Organized by: Museum MAXXI, Rome; Italian Institute for Culture, Belgrade and BINA

The show displays the work of ten Italian architecture teams. Regardless of any generational criteria, the choice focuses on the most innovative practices and those that best embody the identity of Italian architecture today. As opposed to the utopia-oriented approach of the 60s and 70s, the works we display are often small scale projects linked to the needs of the individual, to the ambition of recycling the existing built objects and to the aim at redefining the very paradigms of architecture today in a European context. Newly conceived workspaces, tourism infrastructure, houses, museums, installations, temporary or mobile objects are nourished with a non-orthodox view of our noble architecture history and tradition, offering us a good perspective of what architecture may become in XXI century in Europe. From Umberto Riva to Giuseppina Grasso Cannizzo, from Cino Zucchi to the young team start, many of the most innovative architecture proposals find their space in this agile and straight-to-the-point exhibition.

Participants:
Bam!, Matilde Cassani, Elasticospa, Maria Giuseppina Grasso Cannizzo, Labics, Modus Architects, Open Building Research, Umberto Riva, STARTT, Cino Zucchi architetti

IZLOŽBA: BIJENALE ARHITEKTURE BETA 2016 / RADOVI SA KONKURSA

EXHIBITION: BIENNALE OF ARCHITECTURE BETA 2016 / ENTRIES FOR THE COMPETITION



Art Museum Timișoara Muzeji umetnosti u Temišvaru

Koordinatorica izložbe: Aleksandra-Marija Rigler,
Temišvar

Exhibition coordinator: Alexandra-Maria Rigler,
Timisoara

Izložba je proistekla iz jednog evroregionalnog takmičenja koje je organizovalo Udruženje arhitekata Rumunije, ogranak iz Okruga Timiș, u okviru Bijenala arhitekture BETA u Temišvaru 2016. godine.

Bijenale arhitekture BETA 2016 / radovi sa konkursa¹ podržava i promovise različite oblike i vidove ispoljavanja arhitekture.

Oslanjajući se na kontekstualne sličnosti, takmičenje je bilo podeljeno u 16 kategorija i bavilo se saradnjom unutar jednog evroregiona. Osim prijava u kategorijama diplomski projekti, vizije i tekstovi iz oblasti arhitekture, takmičenje je bilo otvoreno za radove realizovane u okviru DKMT² evroregiona, kao i za radove autora sa stalnim boravkom u tom regionu.

Bijenale arhitekture BETA 2016 / radovi sa konkursa, koje obuhvata 23 rada koja su tri žirija odabrala od 114 prijavljenih radova, predstavlja odnos razmene unutar same profesije i između profesije i društvenog okruženja u kojem ona deluje.

The exhibition is the result of a Euroregional competition organized by the Romanian Order of Architects, Timis County Branch, within the Biennale of architecture BETA 2016.

Biennale of architecture BETA 2016 / entries for the competition¹ supports and promotes architecture in its various forms and manifestations.

Relying on contextual similarities, the competition, conceived around 16 categories, focused on Euroregional cooperation: with the exception of entries in the categories of graduation projects, architectural visions and architectural texts, the competition was open either for works realized in the DKMT² Euroregion or for works belonging to authors with stable residence in this area.

Gathering 23 works selected by 3 juries from a total of 114 submitted entries, the Biennale of architecture BETA 2016 / entries for the competition is a relational interface both within the profession and between the profession and the socio-cultural environment in which it operates.

¹ <http://competition.betacity.eu/sr-latn/>

² DKMT je evropski region međugranične saradnje (DKMT obuhvata teritorije između reka Dunav-Kris-Moriš-Tisa) u koji ulaze okruzi Timiș, Karaš-Severin, Arad i Hunedoara u Rumuniji, Čongrad i Bač-Kiškun u Mađarskoj i oblast Vojvodine u Srbiji.

¹ <http://competition.betacity.eu/sr-latn/>

² DKMT is a European region of cross-border cooperation (DKMT indicates the territory between the Danube-Kris-Mures-Tisa) which currently contains the counties Timiș, Caraș-Severin, Arad and Hunedoara in Romania, Csongrád and Bacs-Kiskun in Hungary and the province Vojvodina in Serbia.





Portret Nikole Dobrovića, Petar Dobrović, oko 1915. Portrait Nikola Dobrović, Petar Dobrović, around 1915

Arhitekta NIKOLA DOBROVIĆ 1897-1967.

Architect NIKOLA DOBROVIĆ 1897-1967

Ove godine se navršava pedeset godina od smrti velikana jugoslovenske arhitekture Nikole Dobrovića. Intelektualni, stvaralački i pedagoški doprinos Dobrovićevog sveobuhvatnog dela i njegov uticaj na stasavanje i razvoj moderne arhitektonske kulture na našim prostorima, prepoznati još za njegova života, ostali su merilo visokih standarda koji se postavljaju pred arhitektonsko-urbanističku struku do današnjeg dana. O Dobroviću su nadahnuo pisali i govorili ne samo njegovi verni studenti i bliske kolege, već i svetska arhitektonska javnost. Pored značajnog opsega dosadašnjih istraživanja, diskusija i objavljenih radova, podsećanje na Dobrovića u okviru ovogodišnje Beogradske internacionalne nedelje arhitekture teži da reaktivira uspavane potencijale, nataložene u složenim naslagama znanja i iskustva koje nam je ostavio. Kroz seriju predavanja i tribina, naučni skup i izložbu arhitektonskih radova inspirisanih Dobrovićevom arhitekturom publika će imati priliku da se uključi kako u kritičku reevaluaciju nezaobilaznog opusa ovog doajena jugoslovenskog modernizma, tako i u sagledavanje mogućnosti da njegova misao i delo ostanu u žiži interesovanja stručne javnosti kao inspiracija za sadašnje i buduće naraštaje arhitekata.

Tanja D. Konli

This year marks fifty years since the death of the giant of Yugoslav architecture Nikola Dobrović. The intellectual, creative and educational contribution of Dobrović's comprehensive work, and its impact on the maturation and development of the modern architectural culture in our region, recognized while he was still alive, has remained a measure of the high standards that are set before the architectural and urban planning professions to date. Inspired writing and speaking about Dobrović was not only limited to his loyal students and close colleagues, but included the world's architectural public. Despite the significant scope of research, discussions and publications to date, in the context of the Belgrade International Architecture Week, a reminder of Dobrović aims to reactivate the dormant potentials, deposited in the complex layers of knowledge and experience he left us. Through a series of lectures and panel discussions, a scientific gathering and exhibition of architectural works inspired by his architecture, the audience will have the opportunity to be involved both in the critical re-evaluation of the inevitable opus of this doyen of Yugoslav modernism, and in the consideration of the possibilities that his ideas and work remain the focus of the professional public as an inspiration for the present and future generations of architects.

Tanja D. Conley

IZLOŽBA: ORIGINALNO O NIKOLI DOBROVIĆU: POJMOVNIK CRTEŽA SAVREMENE ARHITEKTURE

EXHIBITION: ORIGINALLY ON NIKOLA DOBROVIĆ: CONTEMPORARY ARCHITECTURE DRAWING GLOSSARY

Koncept: Ljiljana Blagojević
Organizator: BINA

Ein Architekt ist ein Maurer, der Latein gelernt hat.¹

Studijska izložba posvećena nasleđu arhitektonskog rada Nikole Dobrovića (1897-1967), nastala je u eksperimentalnom, kolaborativnom procesu istraživanja i projektovanja u radionicama „Arhitektonski crtež“ i „Izlaganje arhitektonskog crteža“, koje su sa studentima i mladim arhitektama iz Srbije, Hrvatske i Švajcarske vodili Nemanja Zimonjić u saradnji sa Josipom Jerkovićem, odnosno Milica Lopičić uz konsultantsko učešće Ljiljane Blagojević i BINA tima: Ružice Sarić, Danice Jovović Prodanović i Jelene Ivanović Vojvodić. Počev od predstavljanja ideja i polaznih koncepata učesnika na pripremnom sastanku u decembru 2016, nakon uvodnih predavanja „O arhitektonskom crtežu“ Nemanje Zimonjića i „O arhitekturi Nikole Dobrovića“ Ljiljane Blagojević, na prvoj radionici učesnici su kroz projekt i crtež istraživali dve Dobrovićeve kuće na ostrvu Lopud u Hrvatskoj: vilu „Vesna“ (projekt 1937; izgrađena 1939) i nerealizovani projekt njegove kuće za odmor iz 1965. godine. Na radionici koja je usledila, učesnici su se bavili



Postavka crteža na zidu, radionica „Izlaganje arhitektonskog crteža“, 2017. Drawing set-up, workshop “How to Exhibit an Architectural Drawing”, 2017

Concept by: Ljiljana Blagojević
Organized by: BINA

Ein Architekt ist ein Maurer, der Latein gelernt hat.²

A study exhibition dedicated to the legacy of the architect Nikola Dobrović (1897-1967), produced through an experimental, collaborative research and design process with students and young architects from Serbia, Croatia and Switzerland. The exhibition was prepared through two workshops: “Architectural Drawing” run by Nemanja Zimonjić in collaboration with Josip Jerković, and “How to Exhibit an Architectural Drawing” run by Milica Lopičić, with Ljiljana Blagojević and the BINA team of Ružica Sarić, Danica Jovović Prodanović and Jelena Ivanović Vojvodić as consultants. The project opened with presenting initial ideas and concepts in a preliminary meeting in December 2016, the first workshop was introduced by lectures “On Architectural Drawing” by Nemanja Zimonjić, and “On Architecture by Nikola Dobrović” by Ljiljana Blagojević, and was dedicated to research by design and drawing of two projects by Nikola Dobrović on the island Lopud in Croatia: Villa “Vesna” (design 1937; constructed 1939), and an unrealized project for the architect’s holiday

¹Arhitekta je zidar koji je naučio latinski. – Adolf Loos

²An architect is a mason who has learned Latin. – Adolf Loos

ispitivanjem izložbenog prostora, koncepta, postavke i tehničkim aspektima izložbe. Konačni crteži prikazani na izložbi dalje su razvijani uz redovne konsultacije sa rukovodiocima radionica.

Učesnici radionica i autori radova na izložbi su:

Aleksandra Bašić, Valentin Billhardt, Milena Buhvalder (Buchwalder), Kaj Birer (Kai Bühner), Turi Colque, Lucio Krinjola (Lucio Crignola), Tihomir Dičić, Andrea Đorđević, Caspar Grützner, Stefan Ilić, Jelena Ivanović, Irena Ivović, Sara Jeveričić, Nikola Kašić, Jelena Kojić, Jovana Kovačević, Piet Kretschmer, Marina Krčalić, Jana Kulić, Danica Lečić, Mladen Milinović, Johanna Nagel, Mila Nedić, Christopher Neuwirth, Luka Nikolić, Milica Nikolić, Marija Marić, Mirjam Marti (Myriam Marti), Aleksandra Mitković, Max Obermark, Milan Ostojić, Maja Peruničić, Aleks Šmid (Alex Schmid), Morten Schrötgens, Uroš Stojadinović, Julijan Vekerlin (Julian Wäckerlin) i Lisanne Wingels.

house (1965). The second workshop was dedicated to the exploration of the exhibition gallery, concept, layout and exhibiting techniques. The final drawings and exhibition developed in regular consultation with workshops' leaders.

Participants, authors of works at the exhibition:

Aleksandra Bašić, Valentin Billhardt, Milena Buchwalder, Kai Bühner, Turi Colque, Lucio Crignola, Tihomir Dičić, Andrea Đorđević, Caspar Grützner, Stefan Ilić, Jelena Ivanović, Irena Ivović, Sara Jeveričić, Nikola Kašić, Jelena Kojić, Jovana Kovačević, Piet Kretschmer, Marina Krčalić, Jana Kulić, Danica Lečić, Mladen Milinovic, Johanna Nagel, Mila Nedić, Christopher Neuwirth, Luka Nikolić, Milica Nikolić, Marija Marić, Myriam Marti, Aleksandra Mitković, Max Obermark, Milan Ostojić, Maja Peruničić, Alex Schmid, Morten Schrötgens, Uroš Stojadinović, Julian Wäckerlin and Lisanne Wingels.

PREDAVANJE: NIKOLA DOBROVIĆ – 50 GODINA POSLE

LECTURE: NIKOLA DOBORVIĆ – 50 YEARS LATER

Predavač: Aleksandar Kadrijević
Uvodna reč: Ljiljana Blagojević

Lecturer: Aleksandar Kadrijević
Introduction: Ljiljana Blagojević

Autoritativan i harizmatičan, arhitekta Nikola Dobrović (Pečuj, 1897 – Beograd, 1967) ostavio je neizbrisiv trag u likovnoj kulturi centralne i jugoistočne Evrope između dva svetska rata, kao i u prvim decenijama socijalističke Jugoslavije. Modernistička načela dosledno je propagirao kroz objekte, konkursne projekte, urbanizam, dnevno-kritičke komentare, programske manifeste, univerzitetsku nastavu, teorijske i istoriografske traktate. Aktivno se bavio i pitanjima zaštite graditeljskog nasleđa. Generacije arhitekata i likovnih stvaralaca konstantno je upućivao na najnaprednija umetnička stremljenja. U dosadašnjim istoriografskim osvrtima, periodizacija Dobrovićevog rada je podeljena na praško, dubrovačko i beogradsko razdoblje.

O Dobroviću je u zemlji i inostranstvu objavljeno više iscrpnih studija i članaka koji osvetljavaju različite aspekte njegove stvaralačke biografije (projektovanje, publicistiku, modernizam, mediteranstvo, duhovne module, proporcije), a među delima posvećenim pojedinačnim ostvarenjima izdvaja se monografija o Generalštabu iz 2000. godine. Njegova uloga afirmativno je komentarisana u preglednim člancima i priručnicima o široj genezi novije srpske arhitekture, dok je kroz biografske jedinice redovno zastupljen u svetskoj leksikografiji.

Uprkos znatnoj proučenosti Dobrovićevog opusa, povodom pedesetogodišnjice njegove smrti neophodno

Authoritative and charismatic, Architect Nikola Dobrović (Pečuj, 1897 – Belgrade, 1967), left an indelible mark on the visual culture of Central and South East Europe between the two world wars, as well as in the first decades of socialist Yugoslavia. He consistently advocated modernist principles through buildings, bidding projects, town planning, daily critical comments, program manifests, university teaching, as well as theoretical or historical treatises. He was also actively engaged in the issues of protection of architectural heritage. He constantly instructed the generations of architects and visual artists on the most advanced artistic aspirations. In historiographical reflections to date, the periodization of Dobrović's work has been divided to the Prague, Dubrovnik and Belgrade periods.

A lot of detailed studies and articles that highlight different aspects of Dobrović's creative biography (design, journalism, modernism, Mediterraneanism, spiritual modules, proportions) have been published about Dobrović in Serbia and abroad, while a monograph on the Military Headquarters from 2000 stands out among the works dedicated to individual achievements. There have been positive comments on his role in reviewed articles and handbooks on the wider genesis of recent Serbian architecture. In addition, he is regularly represented in the global lexicography through biographical units.



Hotel „Grand”, Nikola Dobrović “Grand” Hotel, Nikola Dobrović

je temeljno preispitati njegovu ulogu u novijoj srpskoj i evropskoj arhitekturi, pogotovo sagledati ideje koje je strasno zastupao, uključujući i kriterijume unutar Odeljenja likovne i muzičke umetnosti Srpske akademije nauka i umetnosti. Isto tako, njegov odnos prema savremenima, neistomišljenicima i vlastodršcima zaslužuje podrobniju pažnju, što važi i za ustaljene vidove recepcije njegovog dela koji ne mogu da zadovolje interese savremenih kritičkih strategija. Dobrovićev status u kulturnoj memoriji balkanskih i srednjoevropskih naroda, takođe predstavlja nezaobilaznu temu njegove svestrane revalorizacije.

Despite considerable study of Dobrović's opus, on the occasion of the fiftieth anniversary of his death, it is essential to thoroughly reexamine his role in the recent Serbian and European architecture, and especially to look at ideas that he passionately advocated, including the criteria within the Department of Fine Arts and Music of the Serbian Academy of Sciences and Arts. In addition, his relationship with his contemporaries, opponents and governing officials deserves closer attention, which also applies to the established forms of the reception of his work, which cannot meet the interests of contemporary critical strategies. Dobrović's status in the cultural memory of the Balkan and Central European peoples is also an essential topic of his versatile reevaluation.

SEMINAR: NIKOLA DOBROVIĆ – SREDNJOEVROPSKI ARHITEKTA?

SEMINAR: NIKOLA DOBROVIĆ – A CENTRAL EUROPEAN ARCHITECT?

Koncept: Tanja D. Konli, Boston

Učesnici: Ljiljana Blagojević, Beograd, Henrijeta Moravčikova, Bratislava i Tanja D. Konli, Boston

Concept: Tanja D. Conley, Boston

Participants: Ljiljana Blagojević, Belgrade, Henrieta Moravčiková, Bratislava and Tanja D. Conley, Boston

KRUG NIKOLE DOBROVIĆA: UČITELJI I SLEDBENICI

Autor: Tanja D. Konli, Boston

Uprkos trenutnim kontroverzama kada je reč o mestu Srbije na mapi Srednje Evrope, istorija njenih akademskih, obrazovnih i kulturnih institucija modernog doba zasniva se upravo na zaostavštini Srednje Evrope. Još od uvođenja studija arhitekture na beogradskoj Velikoj školi, u kasnom XIX veku, njeni profesori Mihailo Valtrović, Dragutin Milutinović, Nikola Nestorović, Andra Stevanović, Dragutin Đorđević i Branko Tanazević, između ostalih, bili su diplomci tehničkih univerziteta Srednje Evrope, u Berlinu, Drezdenu, Karlsruheu i Minhenu. Studijski program arhitekture na Tehničkom univerzitetu u Češkoj, kada je Nikola Dobrović stigao u Prag 1919. godine, upravo je bio prilagođen za studente i sa češkog i nemačkog govornog područja. Do tada je nastavni plan i program studija bio veoma sličan onima u pomenutim centrima i bio je isključivo na nemačkom jeziku još od XVII veka. Tokom decenijskog boravka u Pragu, Dobrović je postao strastveni pobornik moderne, pokreta koji se proširio svetom, i do kraja života se zalagao za njegove doktrine. Uprkos pokušajima da pronade zajedničku sponu između svojih ideja i zamisli i onih iz nešto zapadnijih centara, poput Holandije i Amerike, Dobrović nije mogao da se distancira od dominantne

NIKOLA DOBROVIĆ'S CYCLE: THE TEACHERS AND THE PUPILS

Author: Tanja D. Conley, Boston

Regardless of current controversies about the place of Serbia on the map of Central Europe, the history of her modern-age academic, educational and cultural institutions has been grounded on Central European legacies. Since the institutionalization of architectural studies at Belgrade Great School in the late XIX century, its professors: Mihailo Valtrović, Dragutin Milutinović, Nikola Nestorović, Andra Stevanović, Dragutin Đorđević and Branko Tanazević, among the others, were all graduates from Central European Technical Universities in Berlin, Dresden, Karlsruhe and Munich. The architectural program at the Czech Technical University when Nikola Dobrović arrived in Prague in 1919 had just been adjusted to serving both Czech and German-speaking students. Until then the curriculum of studies was very similar to the earlier mentioned centers and had been operating only in German since the XVII century. It was during a decade-long stay in Prague when Dobrović turned into an explicit follower of the internationally-spread Modern Movement, remaining a passionate advocate of modernist doctrines though the rest of his life. Despite attempts to relate his thought to more Western sources of influence, Holland and the USA, Dobrović



Vila "Vesna" Detalj kamene obloge, SI zid, Lopud, Hrvatska, Nikola Dobrović, 1939
Vila "Vesna" Detalj kamene obloge, JZ zid, Lopud, Hrvatska, Nikola Dobrović, 1939
Ljubaznošću Krunoslava Ivanišina
Villa Vesna, Stone cladding, detail, NE wall, Lopud Croatia, Nikola Dobrović, 1939
Villa Vesna, Stone cladding, detail, SW wall, Lopud Croatia, Nikola Dobrović, 1939
Courtesy: Krunoslav Ivanišin

tradicije arhitekture Srednje Evrope, kojoj je bio izložen tokom godina kada se izgrađivao kao arhitekta. Razgovaraće se o tome kako odgonetnuti izvorne uticaje Srednje Evrope u praktičnom i u teorijskom delu Nikole Dobrovića i kako da se ti tragovi prate u delima budućih generacija arhitekata obrazovanih na Arhitektonskom fakultetu u Beogradu.

MODERNA U ILI MODERNA O MEDITERANU? ARHITEKTURA NIKOLE DOBROVIĆA U DUBROVAČKOM PODRUČJU

Autor: Ljiljana Blagojević, Beograd

Moj prilog seminaru razmatra metodologiju projektovanja i arhitektonsku filozofiju Nikole Dobrovića, onako kako su se one menjale sa njegovim prelaskom iz jednog od središta modernog pokreta – srednjoevropske metropole Praga – u periferni,

could not distance himself from the underlying architectural traditions of Central Europe to which he had been exposed during his formative years. The aim of talk is to decipher the Central European sources of influence in both the practical and theoretical work of Nikola Dobrović and further follow those traces in works of the future generations of architects raised in the Faculty of Architecture in Belgrade.

MODERN IN OR MODERN ABOUT THE MEDITERRANEAN? ARCHITECTURE BY NIKOLA DOBROVIĆ IN DUBROVNIK AREA

Author: Ljiljana Blagojević, Belgrade

My contribution to the seminar discussion will explore the design method and architectural philosophy of Nikola Dobrović, as it changed with his moving from one of the centers of the modern movement, the Middle-European metropolitan city of Prague, to the

znatno manji grad na jugu Jadrana – Dubrovnik. U periodu od sedam godina, koliko je aktivno radio na dubrovačkom području, od 1934. do 1941. godine, Dobrovićevi projekti u samom gradu i objekti u široj okolini svedoče o jednom procesu prilagođavanja univerzalizma modernog pokreta specifičnim zahtevima savremene mediteranske arhitekture. Moja prezentacija biće usmerena na analizu detalja i materijala koji su korišćeni u Dobrovićevim objektima na području Dubrovnika, sa ciljem raspoznavanja porekla njegovog projektantskog pristupa o Mediteranu u modernoj arhitekturi. Pretpostavka od koje polazim jeste da materijalnost Dobrovićevih dubrovačkih objekata izražava arhitektovo uvažavanje istorije i tradicije građenja Mediterana, odnosno da on kroz istraživanje, pisanje i tumačenje istorije arhitekture i graditeljstva razvija teme savremenog projektovanja koje su istovremeno njegova osnovna preokupacija. Cilj mog priloga seminaru je da pokažem da upravo ove teme povezuju praksu Dobrovićevog projektovanja u oblasti Dubrovnika sa njegovim intelektualnim poreklom iz društveno-kulturnog okruženja Centralne Evrope, a njegove projektantske stavove sa teorijskim konstruktima Gotfrida Zempere i, šire, zemperijanskom tradicijom u modernoj arhitekturi.

BITI MODERAN. RAZLIČITE IDEJE O MODERNOM U ARHITEKTURI ČEHOSLOVAČKE U MEĐURATNOM PERIODU

Autor: Henrijeta Moravčikova

Čehoslovačka je u međuratnom periodu pripadala ključnim centrima moderne arhitekture. Moderna arhitektura je čak postala jedan od glavnih atributa mlade demokratije ove zemlje. Viđenje i tumačenje čehoslovačke međuratne modernosti u kontekstu evropske istorije arhitekture formirala je uglavnom

peripheral and much smaller South-Adriatic city of Dubrovnik. In the seven years that he actively worked in Dubrovnik area, that is, between 1934 and 1941, his projects for the city itself and buildings in the wider area testify to this process of adjustment of universal modernity to the Mediterranean contemporary architecture. My presentation will focus on analysis of details and materials used in the architect's buildings in Dubrovnik area, with the aim to discern the provenance of Dobrović's specific approach to the design of modern architecture in the Mediterranean. Connected directly to the aspects of materiality in Dobrović's Mediterranean buildings, I would argue, is the issue of the architect's relation to history and tradition of building in the region, that is to say, his appreciation, research and writing, and interpretation of history of architecture and construction with regard to issues of contemporary design that he was concerned with at the time. These questions, I will aim to show, relate Dobrović's design practice in the Dubrovnik area to his intellectual origins in Central European socio-cultural environment and, more to the point, his design standpoints to theoretical constructs of Gotfried Semper and what may be the Semperian tradition in modern architecture.

TO BE MODERN. DIFFERENT IDEAS OF MODERNITY IN THE ARCHITECTURE OF INTERWAR CZECHOSLOVAKIA

Author: Henrieta Moravčíková

Czechoslovakia of the interwar period belonged to the key-centres of modern architecture. Modern architecture even became one of the main attributes of this young democracy. The perception of the Czechoslovak interwar modernity in the context of European architectural historiography was

međunarodna štampa ili lokalne publikacije koje su se obraćale međunarodnoj publici tog vremena. U tim publikacijama čehoslovačka moderna arhitektura bila je predstavljena kao fenomen koji je direktno povezan sa praškom avangardom. Arhitektonska scena Čehoslovačke 20-ih i 30-ih godina dvadesetog veka ipak je bila kompleksnija i dobro osmišljena. Paralelno sa praškom avangardom, različite ideje o modernom su razvijane i u regionalnim centrima, kao što su Brno, Zlín, Košice i Bratislava. Lokalni arhitekti, građevinari i izvođači radova i njihove predstave o modernom, kao i opšti stav društva prema modernizaciji, uticali su na formiranje tih ideja. Lokalne arhitektonske scene nisu samo reagovale na podsticaje koji su dolazili iz glavnog grada već su istovremeno razvijale sopstvene plodonosne odnose sa međunarodnom arhitektonskom scenom. Upravo su te izvanredne lokalne grupe omogućile prvu realizaciju ideja paviljonskog grada u malom industrijskom centru u središtu Moravije ili prvu realizaciju ideje malog stana u novom administrativnom centru Slovačke – Bratislavi.

determined mostly by the international press or by the local publications addressed to the international audience at that time. In the frame of such publications, Czechoslovak modern architecture was presented as a phenomenon directly related to the Prague avant-garde. The Czechoslovak architecture scene of the 1920s and 1930s was however much more complex and structured. Parallel to the Prague avant-garde different conceptions of modernity have been developed in the context of regional centres such as Brno, Zlín, Košice and Bratislava. These conceptions of modernity have been shaped by the local architects, builders and contractors as well as by the general attitude of the local society towards the modernisation. The local architecture scenes not only reacted impulses coming from the capital but at the same time developed their own productive relations with the international architectural scene. It have been exactly these extraordinary local constellations that enabled the first realisation of the ideas of the stripe city in the small industrial town in the middle of Moravia or the first realisation of the idea of the minimal flat in the new administrative centre of Slovakia – Bratislava.

BINA TRIBINA: ZAŠTITARI – PROJEKTANTI: Kako obnoviti Dobrovićev Generalštab?

CONSERVATION ARCHITECTS – DESIGNERS: How to Refurbish Dobrović's Military Headquarters?

Modertori: Tanja D. Konli, Boston i Jelena Ivanović Vojvodić, Beograd

Ovogodišnja tribina, posvećena i dalje gorućem pitanju obnove Dobrovićevog Generalštaba, okupiće arhitekte – stručnjake iz dva naizgled sukobljena tabora: predstavnike zaštite arhitektonsko-urbanističkog nasleđa i renomirane projektante koji su se okušali u projektovanju savremenih objekata u okviru strogih uslova i granica proglašanih spomenika kulture. Tribina će pokušati da da odgovor na pitanje koji su to kriterijumi bili presudni u odlučivanju da se kompleks Dobrovićevog Generalštaba uvrsti u listu zaštićenih kulturnih dobara; takođe i mišljenja struke o opsegu i prirodi intervencija kojima bi se poštovala valorizovana svojstva Generalštaba i pritom otvorile mogućnosti za njegovu reanimaciju u savremenom kontekstu. Učesnici tribine, pored iznošenja i ukrštanja stavova, predstaviće publici primere novoprojektovanih realizacija koji su sa uspehom odgovorili i na striktna restauratorska načela, a takođe na estetske i pragmatične zahteve sadašnjeg trenutka.

Modertors: Tanja D. Conley, Boston and Jelena Ivanović Vojvodić, Belgrade

This year's discussion panel, which is dedicated to the burning issue of the refurbishment of Dobrović's Military Headquarters, will gather architects – experts from two seemingly opposed camps: representatives of the protection of architectural-city planning heritage and the renowned designers who have had experience in the design of contemporary buildings within strict conditions and limitations of designated cultural monuments. The panel will attempt to provide an answers to the questions as to which criteria were crucial when it came to deciding whether the complex of Dobrović's Military Headquarters should be included in the list of protected cultural goods. Furthermore, expert opinions will be given on the range and nature of the interventions which would respect the valorized properties of the Military Headquarters, and also open the possibilities for its reanimation in a contemporary context. In addition to the verbal defense of their viewpoints, the participants of the panel will present to the audience examples of newly designed realizations, which have successfully answered both the strict restoration principles, and the esthetic and pragmatic demands of the present moment.



Arhitektura zgrade Generaštaba, Foto: Bojan Kovačević, 1992. The architecture of the Military Headquarters, Photo: Bojan Kovačević, 1992.



MEĐUNARODNI PROJEKTI / EU KREATIVNA EVROPA

INTERNATIONAL PROJECTS / EU CREATIVE EUROPE

Od samog osnivanja značajan deo BINA programa čini predstavljanje savremene regionalne i međunarodne arhitektonske scene u Beogradu, ali i promovisanje lokalnog stvaralaštva u inostranstvu. U poslednjih nekoliko godina BINA se aktivno uključuje u evropske projekte međunarodne saradnje. Ovo u velikoj meri doprinosi povećanju mobilnosti autora, ali i jačanju mreže saradnje između organizacija, institucija i pojedinaca koji se u najširem smislu bave promišljanjem i kreiranjem ideja za razvoj gradova, urbanih, arhitektonskih i srodnih disciplina. Posle izuzetno uspešnog dvogodišnjeg projekta Nedovršena modernizacija: između utopije i pragmatizma (2012), koji se bavio vodećim tendencijama i dometima razvoja građene sredine u zemljama bivše socijalističke Jugoslavije, BINA je uspela da izgradi Skandinavski paviljon iz projekta pod nazivom Knock on Wood, uz podršku Nordijskog kulturnog fonda (2014).

Ove godine se BINA, sa još 28 partnera iz 17 zemalja, upisala na mapu Evrope kao učesnik dva međunarodna projekta EU Kreativne Evrope:

PLATFORMA BUDUĆNOST ARHITEKTURE (FAP), kao model platforme posvećene razvoju i fenomenima u arhitekturi koja promovise ideje mladih autora (2016-2017);

GRADOVI DELJENJA: KREATIVNI PODSTICAJ (SCCM), sa izuzetnom temom koja podstiče i unapređuje razvoj gradova (2016-2020).

From its very establishment, an important part of the BINA program has involved presenting the contemporary regional and international architectural scene in Belgrade, as well as promoting local creativity abroad. Over the past few years, BINA has actively participated in European international cooperation projects. This greatly contributed to the increased mobility of the authors, and to the strengthening of the network of cooperation between organizations, institutions and individuals who are, in the broadest sense, engaged in conceiving and creating ideas in the field of city development, as well as urban, architectural and related disciplines.

After the highly successful two-year project entitled Unfinished Modernization: Between Utopia and Pragmatism (2012), which dealt with the major tendencies and achievements of the development of built environment in the countries of the former socialist Yugoslavia, BINA has managed to build a Scandinavian pavilion from the project called Knock on Wood, with the support from the Nordic Culture Fund (2014).

This year, with another 28 partners from 17 countries, BINA was registered on the map of Europe as a participant of two international EU Creative Europe projects:

FUTURE ARCHITECTURE PLATFORM (FAP), as a model platform that is dedicated to the development and phenomena in architecture that promotes the ideas of young authors (2016-2017);

SHARED CITIES: CREATIVE MOMENTUM (SCCM), which has an exceptional theme that encourages and promotes the development of cities (2016-2020).

Future
Basel
Belgrade
Berlin
Copenhagen
Graz
Kiev
Lisbon
Ljubljana
London
Prague
Paris



The Grand Building, 1840

PLATFORMA BUDUĆNOST ARHITEKTURE

FUTURE ARCHITECTURE PLATFORM

Beogradska internacionalna nedelja arhitekture (BINA) najveći deo svog programa posvećuje temama vezanim za stanje i razvoj prostora grada Beograda. Jedna od gorućih tema daljeg razvoja grada je razvoj obodnih opština, njihova povezanost sa centrom, njihove specifičnosti, potencijali, ali i problemi koji postoje. Prigradske opštine u sebi objedinjuju urbane, ruralne i industrijske prostore, obiluju prirodnim i kulturnim resursima – priobalja reka Save i Dunava, arheološka nalazišta, spomenici kulture, izletišta, ali istovremeno su prisutni i brojni problemi kao što su: nepostojanje i/ili nepoštovanje urbanističke regulative, bespravna gradnja, loša mreža puteva i ulica, zastarela ili nepostojeća mreža vodovoda i kanalizacije i neadekvatno održavanje infrastrukture i javnih prostora. Navedeno stanje prostora u prigradskim opštinama, zajedno sa stalnim prilivom stanovništva, siromaštvom i visokim stepenom nezaposlenosti univerzalne su teme prisutne u svim gradskim sredinama.

Konferencija Predgrađa Beograda – Zamisli budućnosti kao deo evropskog projekta Future Architecture Platform (FAP) organizuje se sa namerom da se, imajući u vidu stanje i heterogenost namene obodnih beogradskih opština, predstavie ideje za budući razvoj ovih prigradskih teritorija ili pak rešavanje postojećih gorućih problema, a u interpretaciji predstavnika generacije evropskih arhitekata koji stupaju na profesionalnu scenu i koji će biti njeni akteri u budućnosti.

Future Architecture Platform je prva pan-evropska platforma koja okuplja muzeje, festivale i producente kulturnih događaja sa namerom da približi ideje o

The Belgrade International Architecture Week (BINA) dedicates the largest portion of its program to topics related to the state and development of the city of Belgrade. One of the burning issues of the further development of the city is the development of municipalities on the outskirts, their connectedness with the center, their specificity, potentials, as well as the existing issues. Suburban municipalities contain a combination of urban, rural and industrial areas, and are rich in natural and cultural resources – the riverbank zones of the Sava and the Danube, archeological sites, cultural monuments, or outing spots. However, there are also numerous issues, such as the non-existence and/or disregard of town planning regulations, illegal construction, poor network of roads and streets, obsolete or non-existent network of plumbing and drains, as well as the inadequate maintenance of infrastructure and public places. The mentioned state of the area in suburban municipalities, coupled with the constant influx of people, poverty and a high degree of unemployment, are universal topics present in all urban environments.

Bearing in mind the state and heterogeneity of the purpose of Belgrade's municipalities on the outskirts, as part of the European Future Architecture Platform (FAP) the Belgrade, Outskirts – Envision Future conference has been organized with the intention of presenting ideas for the future development of these suburban territories or resolving the existing crucial issues through the interpretation of the representatives of the generation of European architects, who are entering the professionals scene and who will be its participants in the future.

budućnosti gradova i arhitekture širokoj publici.

Naši ciljevi:

- Razmišljanje o budućnosti. Ističemo dolazeću generaciju talenata u raznim disciplinama i istražujemo i delimo njihove ideje o budućnosti gradova i arhitekture.
 - Razmena. 18 organizatora iz 15 država kreiraju pan-evropski program, organizuju gostovanja mladih stvaralaca i predstavljaju njihove ideje na izložbama, konferencijama, predavanjima i radionicama, u knjigama i na internetu.
 - Podizanje svesti. Platforma omogućava da se kompleksna pitanja arhitekture približe svima. Platforma kroz svoje aktivnosti takođe promovise i održiviju radnu sredinu.
 - Ostvarivanje posvećenosti. Kvalitet koji je prisutan u radu svih članica FAP je predan rad organizatora sa novim obećavajućim talentima i posvećenost ciljevima platforme.
- FAP promovise i slavi inovacije, eksperimente i talentovane mlade arhitekta, kao i najznačajnije evropske vrednosti: kreativnost, kulturu, znanje i odgovoran odnos prema široj društvenoj zajednici.

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Future Architecture Platform is the first pan-European platform of architecture museums, festivals and producers, bringing ideas on the future of cities and architecture closer to the wider public.

Our goals:

- Think Future. We highlight the emerging generation of talents in various disciplines and explore and share their ideas about the future of cities and architecture.
- Exchange. 18 organisers from 15 countries are creating a pan-European programme, tour emerging creators and present their ideas at exhibitions, conferences, lectures and workshops, in books and on the web.
- Raise awareness. The platform makes complex issues of architecture comprehensible to everyone, and promotes a more sustainable living environment.
- Build commitment. A Future Architecture European Quality label recognizes organisers who work with aspiring emerging talents and show their commitment to the platform objectives.

FAP promotes and celebrates innovations, experiments and talented young architects, as well as the most significant European values: creativity, culture, knowledge and a responsible attitude towards the wider social community.

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PREDGRAĐA BEOGRADA – ZAMISLI BUDUĆNOST

BELGRADE OUTSKIRTS – ENVISION FUTURE



Matchmaking konferenciji u Ljubljani, Foto: Giordani Peter
Matchmaking Conference, Photo: Giordani Peter, MAO

Učesnici: Matevž Čelik, Ljubljana; Pipo Ćora, Rim; Sezar Rejes Nahera, Barcelona; Ina Valkova i Sara Lušić Alavanja, Plovdiv; Manuel Enrikeš, Lisabon; Milica Joksić, Beograd; Đudita Vendrame, Ajndhoven; Sebastijan Ernst i Jonas Trac, Berlin; NVO Beogradski festival cveća, Beograd; Studio NO, Vroclav; Dimitris Grozopulos i Effe Kasimati, London; Florijan Nidvorok, Štans bai Švac; Predrag Milić, Beograd; Asocijacija Kulturne teritorije, Varšava; NVO In Akt, Beograd

Participants: Matevž Čelik, Ljubljana; Pippo Ciorra, Rome; César Reyes Nájera, Barcelona; Ina Valkova and Sara Lušić Alavanja, Plovdiv; Manuel Henriques, Lisbon; Milica Joksić, Belgrade; Giuditta Vendrame, Eindhoven; Sebastian Ernst and Jonas Tratz, Berlin; NGO Belgrade Flower Festival, Belgrade; Studio NO, Wrocław; Dimitris Grosopoulos and Effie Kasimati London; Florian Niedworok, Stans bei Schwaz; Predrag Milić, Belgrade; CultureTerritories Association, Warsaw; NGO In Akt, Belgrade



Matchmaking konferenciji u Ljubljani, Foto: Giordani Peter Matchmaking Conference Photo: Giordani Peter, MAO

ODMETANJE OD STANDARDA

DISSIDENCE FROM STANDARDS



Arhibudućnosti, serijal knjiga, dpr_barcelona u saradnji & beyond za Platformu budućnosti arhitekture, 2016. Archifutures. Book series, dpr_barcelona with & beyond for Future Architecture platform, 2016

Sezar Reyes Nahera, dpr-barcelona, Barcelona

Šta podrazumeva kritička istraživačka praksa u oblasti arhitekture u vreme kada je sve umreženo? Da li postoji neki model rada za scenario u kojem je saradnja daleko delotvornija od takmičenja? Ovo predavanje objasniće uključivanje u kritičke projekte koje sprovodi dpr-barcelona, a koji dovode u pitanje ustaljene prakse u oblasti arhitekture, kao i njenu komunikaciju sa politikom, tehnologijom, ekonomijom i društvom. Kao izdavači, kritičari i kustosi, tandem dpr-barcelona predlaže unapređivanje ograničenih mernih sistema koji se koriste u arhitekturi – kvadratni metri, budžeti, investicije – i postavljanje međuljudskih odnosa u centar naših rasprava, kao i istraživanje novih mernih sistema s ciljem da se bolje razume priroda naših gradova. Ovo predavanje predstavlja konceptualno putovanje kroz značaj izdavaštva u uslovima scenarija umrežavanja i potrebe za različitim zajedničkim narativima kako bi se preispitalo kanonsko razumevanje arhitekture kao discipline. Ilustrujući posebnim primerima upotrebe digitalne tehnologije (Augmented Reality, bots and algorithms, Print on Demand), tim dpr-barcelona predstaviće svoje najnovije projekte, uključujući i „Arhibudućnosti“ (Archifutures) kao štampano izdanje Platforme budućnost arhitekture (Future Architecture Platform).

César Reyes Nájera, dpr-barcelona, Barcelona

What is the work of critical research architectural practice, in networked times? Is there any working model for a scenario, where collaboration is far more effective than competition? This lecture will explain the engagement in critical projects carried out by dpr-barcelona, challenging conventional architectural practice; and its communication when it intersects with politics, technology, economy and the social realm. As publishers, critics and curators dpr-barcelona's practice proposes to upgrade the limited metrics used by architecture – square meters, budgets, investments – and place human relations in the center of our debates; as well as explore new metrics to understand the nature of our cities. Their lecture presents a conceptual journey on the meaning of publishing under a networked scenario and the need of different collective narratives to challenge canonical understandings of architectural discipline. Illustrated with specific examples in the use of digital technologies (Augmented Reality, bots and algorithms, Print on Demand) they will present their most recent projects, including “Archifutures” the publishing outcome of Future Architecture Platform.



U SPOLJAŠNJOJ ZONI – PRODUKTIVNE PERIFERIJE

OUT: ZONED – PRODUCTIVE PERRIPHERIES



Industrijska zona, Plovdiv Industrial zone, Plovdiv

Ina Valkova i Sara Lušić Alavanja, Plovdiv

U SPOLJAŠNJOJ ZONI – Produktivne periferije je naziv projekta izložbi usmerenih ka industrijskoj sredini u brzo industrijalizovanom gradu Plovdivu u Bugarskoj. Projekat se bavi prostornim aspektima lokalne industrijske dinamike i njihovim društveno-kulturnim okruženjem kao predmetima koje treba posmatrati kroz analizu njihove konfiguracije, procesa proizvodnje i svakodnevne rutine radnika; uz detaljniju analizu o tome kako ekonomske zone utiču na navike ljudi i kako one oblikuju njihovo okruženje.

Izveštavanje o onome što je navodno uobičajeno i prikupljanje podataka o stvarnoj situaciji imaju za cilj da se stvori razumljiva slika fenomena u celini. Ekonomski razvoj i struje globalne trgovine mogu da se sagledaju kao prilično apstraktne pojave. Fokusiranjem na arhitektonske manifestacije i usađene socijalne uslove, želimo da transformišemo sakupljene informacije i podatke sa dokumentarno-umetničkim sredstvima u lično vidljive oblike. Vizuelni narativi mogu da izlože i uporede različite tačke gledišta građana, arhitekata, političara i ekonomista.

Ina Valkova and Sara Lušić Alavanja, Plovdiv

OUT: ZONED – Productive Peripheries is an exhibition project focused on the manufacturing landscape of the rapidly industrialized city of Plovdiv, Bulgaria. The project approaches spatial aspects of the local industrial dynamics and their socio-cultural setting as objects of observation by analyzing their configurations, the processes of production and the daily routines of the workers; taking a closer look at how these economic zones are influencing the habits of people and how they are reshaping their surroundings.

By reporting on the supposedly ordinary and collecting the situational, the aim is to create a comprehensive picture of the phenomenon as a whole. Economic development and global trade currents can be understood as rather abstract phenomena. By focusing on their architectural manifestations and embedded social conditions, we want to transform information and insights with documentary-artistic means into personally perceptible forms. Visual narratives can expose and contrast the different perspectives of citizens, architects, politicians and economists.

**ENTER
THIS**

TRIJENALE U CENTRU PERIFERIJE

A TRIENNIAL IN THE CENTER OF A PERIPHERY



Palata Sinei de Kordeš, 18 vek, sedište lisabonskog Trijenala arhitekture, ©FG+SG arhitektonska fotografija Sinei de Cordes Palace, 18th century, Head office of the Lisbon Architecture Triennale, ©FG+SG architectural photography

Manuel Enrikeš, Lisabonski Trijenale arhitekture

Šta je u stvari organizacija koja nosi ime po svom najvećem događaju, a po delovanju nadilazi njegovu teritorijalnu granicu? Koliko je periferan Lisabon u složenom sistemu odnosa izvan njegovih teritorijalnih granica? Kako periferna geografija može istovremeno da bude i centar? Teško da ćemo dati konačne odgovore na ova pitanja, ali ćemo prezentovati kako rade naša sedišta pod okolnostima stalnih promena, pa i kako jedan toalet može postati dragulj u palati iz XVIII veka.

Manuel Henriques, Lisbon Architecture Triennale

What exactly is this organization that has the name of its major event, but performs far beyond that? How peripheral is Lisbon in the complex system of relations across territorial boundaries? How can a peripheral geography simultaneously become a center? We will hardly have final answers for these few questions but rather we will present how we operate from a headquarters under permanent transformation and how a toilet can become a jewel in a XVIII century Palace.

NOVE VIZIJE ZA PERIFERIJU BEOGRADA

NEW VISIONS FOR THE OUTSKIRTS OF BELGRADE

Učesnik: Milica Joksić

Do pre nekoliko decenija periferijom Beograda smatran je prostor izvan kontinualno izgrađenog područja (KIP). Konstantan priliv stanovništva, kao i promene na društvenom, ekonomskom i legislativnom nivou, doveli su do širenja KIP-a i gubitka jasno definisane granice između urbanog i ruralnog.

Planiranje i realizacija važnih saobraćajnih koridora uticali su na to da se poljoprivredno i neizgrađeno zemljište urbane periferije posmatra kao resurs za planiranje i izgradnju privrednih parkova, komercijalnih sadržaja, logističkih i saobraćajnih punktova i novih stambenih naselja.

Privatne inicijative i namene spontano realizovane u prostoru, koje su često prethodile urbanističkim planovima, promenile su tehnologiju planiranja i primorale planere da se prilagođavaju „u hodu”.

Na primerima Makiša, Crvenke, privrednih parkova uz obilaznicu, Velikog Blata i značajnih saobraćajnih čvorišta dat je prikaz planskih rešenja i vizija za velike gradske projekte i kako može da se promeni fizionomija urbane perifeije Beograda.

Milica Joksić, dipl. inž. arh, direktorka Sektora za strateško planiranje i razvoj u Urbanističkom zavodu Beograda. Poslednjih godina angažovana je na izradi i koordinaciji strateških planova i projekata za grad Beograd, uključujući Generalni urbanistički plan, velike gradske projekte, studije uređenja priobalja, visokih objekata i javnih prostora.

Participant: Milica Joksić

A few decades ago, the outskirts of Belgrade were referred to as the territory outside of the continually built area (CBA). Constant influx of population, social, economic and regulatory changes, brought about an expansion of the CBA and blurring the boundary between urban and rural.

Planning and construction of major transport corridors resulted in agricultural and vacant land being regarded as new resources for planning and development of business, commercial and retail parks, transportation and logistics hubs and new housing complexes.

Private initiatives and spontaneously developed land use, that often came prior to the urban plans, changed the planning technology and compelled planners to plan “as they go”.

Makiš, Crvenka, business parks along the by-pass road, Veliko Blato and major transportation hubs are examples of planned visions for future large scale city projects and how the appearance of Belgrade’s outskirts may change.

Milica Joksić, BscArch, Director of Department for Strategic Planning and Development of the Urban Planning Institute of Belgrade. In recent years she has focused on elaboration and supervision of strategic plans and projects for the City of Belgrade, including the Master Plan for the City of Belgrade, plans for large scale developments, studies on waterfront developments, high-rise structures and public spaces.



VLAŽNA EVROPA

HUMID EUROPE



Mediteran, Foto: Đudita Vendrame Mediterranean Sea, Photo: Giuditta Vendrame

Đudita Vendrame, Ajndhoven

Vlažna Evropa istražuje primorske i rečne zone širom Evrope kao inkluzivne i fluidno međusobno povezane oblasti. Mora i reke tumače se kao topografska obeležja koja spajaju, a ne razdvajaju. Voda je ujedinjujući i kružni element. Ona se prilagođava i menja agregatna stanja, mrzne i isparava. Vlažna Evropa se bavi pitanjem nadležnosti nad Mediteranom i rekom Dunav kao međunarodnim vodama i plovnim putevima.

Ako na kopnu granice mogu biti jasne i vidljive, na vodenim površinama i u močvarama njihova varljivost je očigledna, a njihovo postojanje paradoksalno. Vodene površine i močvare su „antagonisti“ nacionalnim državama. U tim vlažnim i potpuno nestabilnim okruženjima uredbe i propise je teško definisati i primeniti.

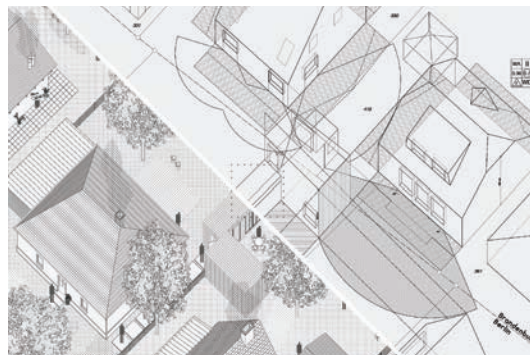
Giuditta Vendrame, Eindhoven

Humid Europe explores maritime and fluvial zones across Europe as inclusive and fluidly interconnected areas. Seas and rivers are here seen not as dividing topographical features, but as connectors. Water is a unifying and circular element. Water adapts and changes state, it freezes and evaporates. Humid Europe focuses on the jurisdictions of the Mediterranean Sea and the Danube river, as international water/ways.

If on land borders can be clear and traceable, on water and in swamps borders make explicit their ransitoriness and their paradoxical existence. Wetlands and swamps are “antagonists” of the nation state. In these humid and literally fluctuating environments order and regulations are difficult to define and to apply.

MIKROTOPIJA

MICROTOPIA



MikroTOPIJA, Autor: FAKT MicroTOPIJA, Author: FAKT

FAKT – Sebastian Ernst i Jonas Trac, Berlin

Odnos između kuće i vrta koji neprekidno ispitujemo kako u našoj praksi, tako i u akademskom radu, postavlja pitanja različitih modela življenja i ideja o savremenom razumevanju prirode. Sa istraživanja berlinskih gradskih vrtova XX veka prešli smo na pomnije posmatranje izgrađenih, zakonskih i društvenih realnosti prigradskih oblasti Berlina zajedno sa našim studentima. Kako želimo živeti u budućnosti, koje zajedničke snove možemo identifikovati, ali i koji neobični motivi podstiču ljude da žive u porodičnim kućama i nameću jedan zastereli model življenja kome nedostaje vizija i koji bi trebalo unaprediti.

Naše predavanje će uporediti tri naša sadašnja projekta različitog obima uz jedan retrospektivni pogled na prva dva semestra naših predavanja na Arhitektonskom fakultetu u Dessau.

FAKT – Sebastian Ernst and Jonas Tratz, Berlin

The negotiated relation between house and garden as one continuous in both our practice and academic work raises questions for different living model and ideas of a contemporary understanding of nature. From researches to Berlin's garden cities of the XX century we moved on to looking closely at the built, legislative and social realities of the suburban realms of Berlin with our students. How do we want to live in the future, what common dreams can we identify but also which weird driving forces are attracting people towards single family homes and enforcing an antiquated life model that is to be updated and in lack of visions.

Our lecture will juxtapose three of our current office projects of different scales with a retrospective look at our first two teaching semesters at DIA Dessau.

FAKT

NAŠ GRAD, NAŠA SCENA – PREZENTACIJA

OUR CITY, OUR STAGE – PRESENTATION



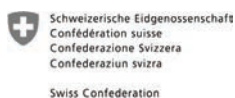
Naš grad platforma ©2016 Nasgrad.org
Our city platform©2016 Nasgrad.org

UG Beogradski festival cveća, Beograd

Mreža partnera iz četiri balkanska grada – Beograda, Podgorice, Skoplja i Banjaluke – istražuje inovativna, participativna rešenja za unapređenje javnog gradskog prostora i korišćenje zajedničkih dobara kao prostora i potencijala kreativne intervencije. Uz podršku građana, umetnika i profesionalnih kreativaca, kao i predstavnika grada, projekat nastoji da uspostavi modele dobre prakse i mrežu za razmenu iskustava širom balkanskog regiona. Važan deo projekta i kampanje jeste interaktivna internet platforma Naš grad – nasgrad.org – digitalni kanal koji korisnicima omogućava jednostavno mapiranje gradskih mesta i prostora, kao i davanje predloga za njihovo unapređenje. Podaci dobijeni preko platforme, dostupni na mapama sva četiri grada, omogućuju zainteresovanim stranama da svoje inicijative učine vidljivim, da ih lakše artikuliraju i zadobiju značajniju podršku za njihovu realizaciju. U prvom ciklusu projekta nekoliko najuspešnijih građanskih inicijativa dobiće kreativnu, logističku i finansijsku podršku za realizaciju svojih ideja. Pojekat finansira Balkanska fondacija za umetnost i kulturu (Balkan Arts and Culture Fund – BAC). BAC je podržala Vlada Švajcarske, preko Švajcarske agencije za razvoj i saradnju (SDC) i Evropske kulturne fondacije (EFC).

NGO Belgrade Flower Festival, Belgrade

Our network of partners from four Balkan cities – Belgrade, Podgorica, Skopje and Banjaluka – research creative and participative solutions for the improvement of public space and the use of common good as a place and potential for implementing creative interventions. With the support of local citizens, artists, professionals and city officials, this project tries to establish good practice models and a network for experience exchange across the Balkans. An important part of the project is an interactive web platform Naš grad (Our city) – nasgrad.org – a user-friendly digital tool for mapping urban spots and spaces, and giving suggestions for their improvement. Data extracted from this platform, which are available on the city maps of all four cities, help interested parties to make their initiatives visible, to articulate them easily and to gain significant support for their implementation. Several of the most successful citizen initiatives from the first round of the project will get a creative, logistic and financial support for carrying out their ideas. The project is funded by the Balkan Arts and Culture Fund (BAC). The BAC is supported by the Swiss Government through the Swiss Agency for Development and Cooperation (SDC) and the European Cultural Fund (EFC).



ZAKRPA GRADA

CITY PATCH

Studio NO, Wrocław

Zakrpa grada je zasnovana na ideji da se zatvore „rupe“ u urbanom tkivu grada. Mnoga mesta predstavljaju problem, zaboravljena su i napuštena ili u njih mora stalno da se ulaže. Ovi prostori su zatvoreni za stanovnike, smanjuju upotrebnii prostor grada, dok se grad širi izvan svojih prirodnih granica. Jedini razlog zbog kojeg ovi prostori i dalje stoje neiskorišćeni jeste nedostatak novca. Zbog toga mi želimo da predložimo projekte koji ne koštaju mnogo, a lako ih je izgraditi, širiti i brzo sprovesti.

Mislimo prvenstveno na privremene instalacije svih obima, sa mogućnošću njihovog pretvaranja u trajne ili lako rasklopive strukture. Projekti će imati uticaja na lokalnom nivou i rešiće problem zajednice.

Verujemo da u društvu koje se dinamično razvija privremena arhitektura predstavlja jedno od najboljih rešenja da se zadovolje potrebe zajednice. To može biti neka vrsta eksperimenta koji ne košta mnogo i može podstaći neka trajnija rešenja, a u slučaju da ne uspe biće uklonjen da ne narušava prostor decenijama.



Prostor za čekanje © Zakrpa grada, Studio NO Waiting Space
©City Patch by Studio NO

Studio NO, Wrocław

City Patch is the idea of patching “holes” in the urban tissue of the city. Many places are problematic, forgotten, empty or covered by infinite investments. These areas are closed to residents and reduce the usable space of the city, while the city expands beyond its natural borders. The only reason why these spaces continue to stand unused is lack of money. That is why we want to propose projects that are cheap, easy-to-construct, expandable and quick to implement.

We think about mainly temporary installations in all scales, with the possibility of either converting them to permanent structures or their quick disassembly. The projects will have an impact on the local scale, solving problems of the community.

We believe that temporary architecture in a dynamically developing society is one of the best solutions to meet its needs. It can also be a low-cost experiment that can inspire longer lasting actions or in the case of failure, its removal will not destroy space for decades.

MOGUĆNOSTI REGENERACIJE GRADA NA PERIFERIJU BEOGRADA

OPPORTUNITIES FOR URBAN REGENERATION IN BELGRADE' S PERIPHERY



Mapa katastrofa Disaster map

Dimitris Grozopoulos, Effe Kasimati i Fani Kosturu, London

Prateći prezentaciju ideja „Aktivirati savremene ruševine“ na konferenciji Matchmaking u Ljubljani, koju je organizovala Platforma budućnost arhitekture, ovaj projekat ima za cilj da utvrdi kako moderne ruševine mogu postati prilika za dalji razvoj Beograda. Mislimo na periferiju Beograda koja zajedno sa njenim kulturnim dobrima i prirodnim okruženjem može biti katalizator obnove grada u pravom okruženju, koje može biti i laboratorija i arhiva.

Naš projekat se fokusira na napuštene infrastrukture i građevine u Beogradu i na njegovoj periferiji, koje oslikavaju savremenu političku i društveno-ekonomsku istoriju grada. Naša ideja dopunjuje Generalni plan izgradnje Beograda 2021. godine i strategiju razvoja grada, obračavajući se lokalnoj zajednici i grupi lokalnih stručnjaka (npr. arhitektima, urbanim istraživačima). Prema tome, mi ćemo prezentovati niz urbanističkih mapa koje pokazuju potencijal modernih ruševina u njihovoj međusobnoj korelaciji, ali i u odnosu na širi kontekst grada. Naš cilj nije da damo odgovore, već pre svega da skrenemo pažnju na jedinstvene vrednosti tih prostora, kao i da naznačimo njihov potencijal za dobrobit grada.

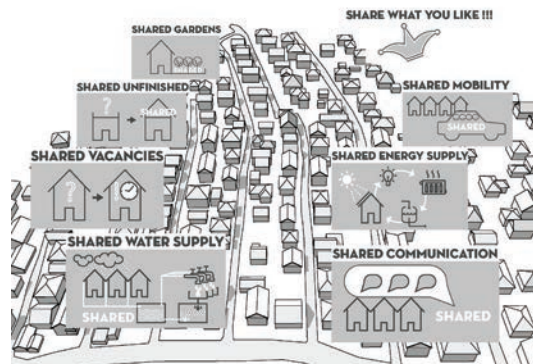
Dimitris Grozopoulos, Effe Kasimati and Fani Kostourou, London

Following the presentation of the “Activate Modern Ruins” idea at the Matchmaking Conference in Ljubljana, organised by the Future Architecture Platform, this project seeks to identify how modern ruins can become an opportunity for Belgrade’s future development. We think of Belgrade’s outskirts, along with their cultural assets and natural landscape as a catalyst for urban renewal in a built environment that can be both a laboratory and an archive.

Our project focuses on all the abandoned infrastructures and buildings in Belgrade and its outskirts. These spaces manifest the city’s recent political and socio-economic history. Our idea complements Belgrade’s Master Plan 2021 and the city’s development strategy, while addressing local community and groups of local experts (e.g architects, urban researchers). Thus, we present a series of urban cartographies that showcase the spatial potential of modern ruins in relation to each other but also the wider city context. Our objective is not to provide answers but rather raise awareness of the inherent spatial qualities of these spaces, and furthermore indicate the greater potential for the benefit of the city.

PREMOŠĆAVANJE BEOGRADA – PREDGRAĐA I MOGUĆNOSTI NJIHOVOG POVEZIVANJA

BRIDGING BELGRADE – ITS SUBURBS AND THEIR COLLABORATIVE POTENTIAL



Mogućnosti saradnje, Autor: Florijan Nidvorok Collaboration
Options, Author: Florian Niedworok

Florijan Nidvorok, Štans bai Švac

Beograd, kao mnogobrojni drugi evropski gradovi, oseća posledice ograničenja postojećeg ekonomskog i političkog sistema da se pozabavi izvesnim izazovima u izgradnji grada. Kao što beogradsko priobalje svedoči, logika postojećih sistema pospešuje razvoj koji može da odgovori samo na specifičan niz problema, dok zanemaruju rešavanje drugih, onih gorućih. Da li moguće premostiti jaz između niza mogućih rešenja koja su ponuđena u postojećim procesima razvoja grada i potrebe za proširenim rasponom rešenja? Šta bi bilo ako bi Beograd u sistem odlučivanja uvrstio samoorganizovane procese sa pristupom odozdo-nagore, kao i javne razvojne procese grada, kako bi se podstakli kreativnost i saradnja između grada i građana? Definisanje nekoliko scenarija saradnje koji bi bili korisni za razvoj grada, kombinovani sa sistemom nagrađivanja koji bi bio katalizator kvaliteta opšteg dobra, mogao bi biti put koji obećava.

Florian Niedworok, Stans bei Schwaz

Belgrade, as numerous other cities in Europe, is experiencing the limited capacity of existing economical and political systems to address certain challenges of city development. As Belgrade's waterfront shows, the logic of these existing systems foster developments which succeed in responding to a specific range of issues while leaving other urgent ones unaddressed. Is there a chance to bridge the gap between the range of possible solutions offered by existing city development processes and the need for an amplified range of solutions? What if Belgrade would design city development processes which take self-organizing, bottom-up processes as well as public city development processes into consideration to unleash the creative and collaborative potential of the city and its citizens? The definition of several collaboration scenarios, which offer helpful opportunities for development, combined with a reward system, which catalyzes common good qualities, might be a promising way to go.

ŠKOGRAD – urbano-obrazovni eksperiment

ŠKOGRAD – an urban-educational experiment

Predrag Milić, Beograd

Ovaj projekat je pionirski poduhvat da se osvoji pažnja stručnjaka, a dijalog o našem gradu proširi temama važnim za periferiju kao integralni i vitalni deo našeg grada.

ŠKOGRAD se sa posebnom pažnjom bavi onim što je „izvan“ fokusa aktuelnih planskih i obrazovnih praksi. Istupanjem iz centralne zone grada i školskog kurikula, tim svoj rad pokušava da učvrsti u saradnji sa decom predgrađa, vođen idejom da se jedino zajedničkom lokalnom akcijom može izgraditi drugačije razumevanje našeg društva.

Naselje Ledine na Novom Beogradu samo je jedno od nelegalno izgrađenih i za život neuslovnih mesta u arhipelagu beogradskih prigradskih naselja. Ipak, ono po svojoj morfologiji, prostornom i funkcionalnom obuhvatu predstavlja dobar poligon za identifikovanje i razumevanje fenomena nastalih u takvim sredinama, kao i za potencijalne male intervencije kojima bi se mogao naprediti kvalitet života stanovnika tog naselja.



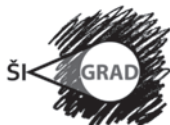
Palimo svetlo, spremite se, Autor: Škograd We are turning the light on, get ready, Author: Škograd

Predrag Milić, Beograd

This project is a pioneering effort to win the attention of experts, and to broaden the dialogue about our city with topics relevant to the suburbs as integral and vital parts of our city.

ŠKOGRAD pays special attention to dealing with what is “outside” the focus of current planning and educational practice. By withdrawing from the central zone of the city and the school curriculum, the team attempts to base their work on interaction with suburban children, guided by the idea that only through joint local action will we be able to build a different understanding of our society.

The Ledina settlement in Novi Beograd is just one of the illegally constructed barely habitable places in the archipelago of Belgrade’s suburbs. However, by its morphology, spatial and functional extent, it provides a good testing ground for the identification and understanding of phenomena arising from such areas, as well as for the potential small interventions that attempt to improve the quality of life of the residents of this particular place.



KULTURNI POTENCIJAL KOJI SE KRIJE NA PERIFERIJI

CULTURAL POTENTIAL HIDDEN ON THE OUTSKIRTS



Agata Dankovska 2015, Prva instalacija i događaj u Baligrodu
Agata Dankowska, 2015, First installation and event in Baligród

Asocijacija Kulturne teritorije, Varšava

U današnje vreme primetna su velika odstupanja u pogledu standarda, pristupa i razvoja kulture između urbanih i ruralnih područja. Razvoj „periferija“ ili uopšte ruralnih oblasti uslovljen je ekonomskim faktorima. Kvadrat po kvadrat, široki pojasevi neprocenjive ruralne oblasti brišu se bez razmatranja ili, što je još gore, bez urbanističkog plana. Tradicionalna rešenja navedenih problema izuzetno su skupa ili zahtevaju značajne političke ili društvene transformacije. Nbrojene građevine, usled nedostatka adekvatnih kulturnih programa ili stručnjaka koji bi o njima brinuli, oronule su i zaboravljene iako bi mogle dobro da posluže da oblikuju sisteme vrednosti i šire horizonte lokalnih zajednica.

Naša pažnja je usmerena na napuštene zgrade ili one koje su isključene iz lokalne svesti, kako bismo stvorili novi odnos prema njima podizanjem svesti i razumevanjem konteksta.

Mi intervenišemo i zajedno delujemo sa lokalnim stanovništvom kako bismo pronašli novu vezu između njih i arhitekture. Verujemo da ćemo korišćenjem različitih medija – muzika, film, umetničke instalacije – dopreti do šire publike i probuditi njenu svest.

Upoznavanje sa novim idejama trebalo bi da bude iskra kreativnosti, kognitivni šok koji dovodi do revitalizacije i vraćanja objekta u lokalnu sredinu.

Culture Territories Association, Warsaw

Nowadays, large disparities in terms of standard, access and development of culture can be observed between urban and rural areas. The development of “the peripheries”, or rural areas in general, is strictly conditioned by economic factors. Square meter by square meter, swaths of priceless countryside are erased without consideration, or even less so, zoning schemes. Traditional solutions of such problems are incredibly expensive or require substantial, political or social transformations. Lack of adequate cultural programs, or human resources has led countless structures into decline and being forgotten, while they could well serve shape systems of values by broadening local communities’ horizons.

Our attention is on abandoned buildings or those excluded from the local consciousness and aimed at creating a new relationship through awareness and context.

We intervene and interact with locals to find a new connection between them and the architecture. We believe that by using different media – music, film, art installation – we can reach wider audience and rebound them.

Familiarization with new ideas should be a spark of creativity, a cognitive shock which leads to revitalization and reinstating the building into local environment.



DIVLJI BEOGRAD – Čovek, priroda, grad, re:povezivanje

WILD BELGRADE – Man, nature, city, re:connecting



Dreamland, foto: Irena Marjanović Cvetković Dreamland, photo: Irena Marjanović Cvetković

NVO IN AKT, Beograd

I dok većina ljudskih aktivnosti, nažalost, uništava prirodna staništa, postoje i one kojima je fokus vraćanje prirode u naše konstruisane svetove. Arhitektura i urbanizam su posebno važni, imaju odgovornu i kreativnu ulogu u ponovnom prilagođavanju našeg odnosa sa prirodom, u stvaranju vizije i razvoju harmoničnijih, plodnih urbanih ekosistema. To jeste budućnost. Kakav ćemo doprinos mi dati?

Divlji Beograd je građanska inicijativa, posvećena razvoju dijaloga između čoveka i prirode u okviru prestoničkog urbanog ekosistema, povezujući učesnike, donosiocce odluka i korisnike. Na svom početku, projekat se obraća građanima i stručnjacima iz oblasti biologije, ekologije, umetnosti, obrazovanja, urbanizma, arhitekture, nastojeći da inspiriše odgovornu, kolektivnu pozitivnu promenu i razvoj svežeg promatranja urbanog života, onog koje će uključiti celu teritoriju grada, od predgrađa do strogog centra, i obratiti pažnju na sve, isprepletane i povezane, ljudske i prirodne aktere.

NGO IN AKT, Belgrade

While most of human actions, sadly, destroy natural habitats, others focus on how to welcome back nature in our constructed worlds. Architecture and urbanism are particularly important domains playing responsible and creative roles in re-adjusting our relationship with nature, and creating a vision and development of more balanced and fruitful urban ecosystems. This is the future. What will be our contribution?

Wild Belgrade – is a citizens' initiative, a dialogue between man and nature within the context of a particular urban ecosystem, connecting actors, decision makers and beneficiaries. Now at its beginnings, the project engages citizens, specialists in the fields of biology, ecology, arts, education, urbanism, architecture and seeks to inspire responsible and collective action for positive change and the development of a fresh perception of urban living, one that will include the whole territory of the city, from its outskirts to the strict city center, and all of its intertwined participants.



RUBNI PROSTORI BEOGRADA: POTENCIJALI I PREPREKE – stručni obilazak

BOUNDARY REGION OF BELGRADE: POTENTIALS AND OBSTACLES – a field trip

Vodi: Miodrag Ferenčak

Rubni prostori Beograda, su poljoprivredni, zeleni ili vodni prostori, koji se nalaze unutar Generalnog plana Beograda, a dalje od formiranog urbanog tkiva i u kojima još uvek nema organizovane gradnje. Ovakve površine Generalni plani Beograda (GUP) iz 2003. godine formalno određuje „rubni predeo“. Ovaj obilazak kretaće se upravo ovim rubnim zonama, markirajući potencijale i ograničenja njihovog razvoja u budućnosti.

Guided by: Miodrag Ferenčak

The boundary region of Belgrade comprises agricultural, green or water spaces, which are located within the Master Plan of Belgrade, away from the formed urban fabric, and where there is still no organized construction. The Master Plan of Belgrade (GUP) for the year 2003 formally defines such places as the “boundary area”. This tour will move precisely towards these boundary zones, marking the potentials and limits of their development in the future.



Share your ideas with us:
www.sharedcities.eu
#SharedCities
#SCCN2020



Shared Cities Creative Momentum
New and updated to 2020

From 2016 to 2020 more than 150 activities will take place. The Shared Cities Creative Momentum's ambition is to bring citizens into action and cooperation for creating vibrant and valuable urban environments.

- Community projects
- New residencies
- Fixing street furniture
- Festivals
- New living underground communities buildings
- Casestudies
- New digital map of city
- Films
- Development of shared governance
- Renovating a former industrial area
- Traveling exhibition
- Research
- Workshops
- Annual magazine



GRADOVI DELJENJA: KREATIVNI PODSTICAJ (SCCM)

SHARED CITIES: CREATIVE MOMENTUM (SCCM)

SCCM je evropska kulturna platforma koja preispituje savremene urbane izazove evropskih gradova.

SCCM je misija čiji je cilj unapređenje uslova života u evropskim gradovima. Povezujući različite aspekte kulture deljenja i urbani dizajn SCCM razvija novi oblik življenja u našim gradovima. Zajednički.

SCCM je četvorogodišnji kulturni program koji su zajedno pokrenuli partneri iz sedam gradova Centralne i Jugoistočne Evrope – Berlina, Praga, Bratislave, Katovica, Varšave, Budimpešte i Beograda. SCCM predstavlja internacionalnu mrežu za razvijanje kreativnog diskursa koji nastaje ukrštanjem arhitekture, umetnosti, urbanizma i ekonomije deljenja, kako bi doprineo transformaciji gradskih prostora. U periodu od 2016. do 2020. godine SCCM će organizovati više od 150 akcija, kao što su festivali, filmovi, izložbe, radionice, umetničke rezidencije i studije slučaja. Projekat želi da neposrednim aktivnostima građanima približi stav da su participacija i međusobna saradnja neophodni za stvaranje ugodnog i vrednog gradskog okruženja. Kreativni centar projekta je u Pragu, gde je ustanovljen rukovodeći tim koji čine Gete institut, Češki centar i reSITE organizacija.

Ko: 11 partnera iz 7 gradova i 6 država

Oblasti: arhitektura, urbanizam, umetnost i dizajn, participacija

Aktivnosti: festivali, filmovi, izložbe, radionice, rezidencije, istraživanja i studije slučaja

Kada: jun 2016. – februar 2020.

Pratite nas:

www.sharedcities.eu

#SharedCities

#SCCM2020

Shared Cities: Creative Momentum (SCCM) is a European cultural platform addressing the contemporary urban challenges of European cities.

SCCM is on a mission to improve the quality of life in European cities. By exploring different aspects of sharing and urban design, we are creating new ways of in our cities. Together.

Shared Cities: Creative Momentum is a seminal four-year cultural project that brings together eleven partners from seven major European cities: Belgrade, Berlin, Bratislava, Budapest, Katowice, Prague and Warsaw. SCCM establishes an international network for a creative discourse at the intersection of architecture, art, urbanism and the sharing economy to contribute to the transformation of urban spaces. From 2016 to 2020 more than 150 activities will take place, encompassing festivals, films, exhibitions, artists' residencies or case studies. The project's ambition is to show urban citizens that their participation and cooperation is essential for creating a pleasant and valuable urban environment. The project's creative centre is Prague where the Goethe-Institut, Czech Centres and the reSITE organisation form its core team.

Who: 11 partners from 6 countries

Domains: Architecture, urbanism, art and design, participation

Activities: Festivals, films, exhibitions, workshops, residencies, research and case studies

When: June 2016 – February 2020

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#SCCM2020

SCCM > BINA > DVORIŠTA IDEJA (IDEAS YARDS)

U aktivnostima SCCM učestvuju organizacije iz gradova koji su povezani transnacionalnim, komplementarnim elementima pojedinačnih projekata, a koji se nezavisno razvijaju u svakom gradu stvarajući zajednički programski okvir. Taj međunarodni okvir definiše arhitektonske, urbanističke i umetničke intervencije koje unapređuju gradske prostore kao kulturne aktivnosti, prevazilazeći isključivo stručni domen kako bi prerasle u transdisciplinarni, inkluzivni proces.

Javna okupljanja i kreativne razmene učesnika SCCM programa, kojima će se ostvarivati zajednički programski okvir, održavaće se u DVORIŠTIMA IDEJA (IDEAS YARDS) organizovanim u šest gradova – Berlinu, Pragu, Bratislavi, Katovicama, Budimpešti i u Beogradu. DVORIŠTA IDEJA u Beogradu biće deo manifestacije BINA 2017, 2018. i 2019. godine. Partnerske organizacije će, u saradnji sa BINA timom, voditi radionice, predavanja, diskusije i predložiti nove metode za razvijanje participativnih procesa predviđenih SCCM programom. To javno „dvorište“ delovaće i kao mesto za interakciju predstavnika partnerskih organizacija i lokalne javnosti. Mnogobrojna iskustva koja će biti predstavljena javnosti u „dvorištu“ trebalo bi da podstaknu stvaraoce iz različitih oblasti da kulturnim aktivnostima utiču na unapređenje gradskih prostora.

SCCM > BINA > STUDIJA SLUČAJA: URBANA ČVORIŠTA (URBAN HUBS)

Studija slučaja URBANA ČVORIŠTA koji će se razvijati u Beogradu pod rukovodstvom BINE, u saradnji sa partnerskim organizacijama SCCM, ističe društvenu ulogu građanskih inicijativa u unapređenju savremenih gradova. Njegova praktična primena ogleda se u razvijanju zajedničkih predloga građana i stručnjaka koji nastaju kao odgovor na socijalne i prostorne potrebe u neposrednom okruženju.

Ovaj pristup zajednicu postavlja u centar zbivanja sa namerom da stvori preduslove za održivi razvoj grada i društva u celini. Zajednička aktivnost građana i stručnjaka, odnosno uključivanje građana u

SCCM> BINA> IDEAS YARD

Organizations from the cities, being linked by the transnational, complementary elements of individual projects that have developed independently in each of the cities, participate in the activities of SCCM. These organisations create a common programme framework in such a manner. This international framework defines the architectural, urban and artistic interventions that improve urban spaces as cultural activities, going beyond a purely technical domain, in order to grow into a trans disciplinary and inclusive process.

Public gatherings and creative exchanges between the participants in the SCCM program, which can help them achieve the common programme framework, will be held in the IDEAS YARDS. These yards will be organised in six cities - Berlin, Prague, Bratislava, Katowice, Budapest and Belgrade. The IDEAS YARD in Belgrade will take place within the scope of BINA 2017, 2018 and 2019. The partner organizations will work on workshops, lectures, discussions together with the BINA team. They will suggest some new methods for developing participatory processes that are designed in the SCCM program. This public “yard” will function as a place of an interaction between the representatives of partner organizations and the local public. Numerous experiences to be presented to the public in the “yard” should encourage creative people from different fields to have a positive influence on the improvement of urban spaces thanks to various cultural activities.

SCCM> BINA> CASE STUDY: URBAN HUBS

A case study of URBAN HUBS will be developed and managed in Belgrade by BINA together with the partner organisations. SCCM emphasizes the social role of civic initiatives in the improvement of modern cities. Its practical use is to develop various citizens and experts' proposals and suggestions which have come up as their responses to the social and environmental needs in their immediate environment.

This approach puts a community in the centre of the process with the aim of creating requirements

projektovanje i održavanje gradskih prostora, povećava međusobno poverenje i svest o moći zajedništva, Istovremeno, posredstvom ovog procesa, stručnjaci dobijaju priliku da bolje razumeju potrebe građana i da razvijaju metode rada sa zajednicom.

Pokretanjem eksperimentalnih URBANIH ČVORIŠTA za unapređenje zajedničkih otvorenih gradskih prostora u saradnji sa zajednicama, BINA želi da preispita mogućnosti realizacije proklamovanog „prava na grad“ u našim uslovima. Saznanja koja će biti stečena tokom trajanja projekta biće upotrebljena za razvijanje aktivnijeg odnosa prema građenju grada participacijom građana, kao i za otvaranje prostora za kvalitetniji i angažovaniji pristup u donošenju odluka za budući razvoj Beograda.

Na otvoreni BINA poziv se prijavilo 7 radova a u už izbor su ušli (Čuvari parka, Škograd, Festival cveća i Urbani baštovani).

Čuvari parka su posle javne prezentacije dobili priliku da realizuju svoje aktivnosti u okviru SCCM koncepta.

for sustainable development of a city and a society as a whole. A partnership between the citizens and experts, i.e. citizens' involvement in planning and maintaining urban spaces, leads to an increase in mutual trust and raises awareness of the benefits gained from being united. At the same time, the experts have an opportunity to better understand the needs of the citizens and to develop methods of work with the community, thanks to this process.

By launching these experimental URBAN HUBS for the advancement of open urban spaces through cooperation with the communities, BINA wants to explore opportunities for carrying out the proclaimed "right to the city" in our environment. The knowledge to be acquired during this project will be used for developing a more active attitude towards the construction of the city through citizens' participation, as well as for opening space for a more quality and engaged approach to decision-making where the future development of Belgrade is concerned.

At the open call BINA applied a 7 works shortlisted entered (Park keepers, Škograd, Festival of Flowers and Urban gardeners).

Park keepers are after the public presentation given the opportunity to implement their activities within SCCM concept.

Shared Cities: Creative Momentum (SCCM) is a European cultural platform addressing the contemporary urban challenges of European cities. SCCM is a joint project of Goethe-Institut (DE), Czech Centres (CZ), reSITE (CZ), Academy of Fine Arts and Design in Bratislava (SK), Association of Belgrade Architects (RS), Hungarian Contemporary Architecture Centre – KÉK (HU), Katowice City of Gardens (PL), KUNSTrePUBLIK (DE), Mindspace (HU), Old Market Hall Alliance (SK), Res Publica – Cities Magazine (PL). Co-funded by the Creative Europe Programme of the European Union.



Co-funded by the
Creative Europe Programme
of the European Union

DVORIŠTA IDEJA BEOGRAD: UČIMO DA DELIMO

IDEAS YARDS BELGRADE: LEARNING TO SHARE



Učimo da delimo, Foto: Tatjana Vukosavljević, 2017. Learning to share, Photo: Tatjana Vukosavljević, 2017

Učesnici: Milota Sidorova, Prag; Osamu Okamura, Prag; Miodrag Kuč i Matijas Ajnhof, Berlin; Adam Kobriža i Silvija Žargo, Budimpešta; Peter Stec, Bratislava; Hana Kostrževska, Katowice; Fakultet za umetnost i dizajn, Univerzitet „Džon Nezbit“, Beograd; Čuvari Parka, Beograd

Uvodna reč: Branislav Popović, Beograd

Key note: Miodrag Mitrašinović, Njujork

Moderatori: Ružica Sarić i Ivan Kucina

Participants: Milota Sidorova, Prague; Osamu Okamura, Prague; Miodrag Kuč and Matthian Einhoff, Berlin; Adam Kobrizsa and Szilvia Zsargó, Budapest; Peter Stec, Bratislava; Hanna Kostrzewska, Katowice; Faculty of Arts and Design, “John Naisbitt” University, Belgrade; Park Keepers, Belgrade

Introduction: Branislav Popović, Belgrade

Key note: Miodrag Mitrašinović, New York

Moderators: Ružica Sarić and Ivan Kucina

GETE INSTITUT, Prag

GOETHE-INSTITUT, Prague



© Pavlína Jáchimová, Goethe-Institut

Osim što promovise učenje nemačkog, Gete Institut podstiče međunarodnu kulturnu razmenu organizovanjem programa manifestacija i doprinosi raznim festivalima i izložbama širom sveta. Sa mrežom instituta, kulturnih društava, čitaonica i centara za ispite i učenje jezika, ovaj nemački kulturni institut igra glavnu ulogu u kulturnim i obrazovnim politikama Nemačke više od šezdeset godina.

Kako Gete Institut ima 159 centara širom sveta, razmena ideja, prenos znanja i deljenje dobre prakse među gradovima razlozi su koji su ga privukli projektu Gradovi deljenja: Kreativni podsticaj.

Možete se upoznati sa SCCM timom svakog utorka u Foajeu² – u jedinstvenom javnom prostoru prekrasne secesionističke zgrade Gete Instituta u Pragu koji je projektovala renomirana arhitektonska grupa iz Berlina ifau. Foaje² je zajednički prostor za saradnju, salon za kulturne manifestacije i mesto za kreativne sastanke sa zadivljujućim pogledom na Praški dvorac.

Besides promoting the study of German, the Goethe-Institut encourages international cultural exchanges by organising programmes of events and contributing to various festivals and exhibitions across the globe. With a network of institutes, cultural societies, reading rooms and exam and language learning centres, Germany's cultural institute has played a central role in the cultural and educational policies of Germany for over 60 years.

As the Goethe-Institut has 159 centres worldwide, the exchange of ideas, the transfer of knowledge and the sharing of good practices between cities is why it was drawn to Shared Cities: Creative Momentum in the first place.

You can meet the SCCM team every Tuesday in Foyer² – a unique public space inside the beautiful art-nouveau building of the Goethe-Institut Prague. Designed by the renowned Berlin architecture group ifau, Foyer² is a shared space for co-working, a lounge for cultural events and a place for creative meetings with a stunning view of the Prague Castle.

reSITE, Prag

reSITE, Prague



reSITE crew. Foto: Tomáš Princ reSITE crew. Photo: Tomáš Princ

reSITE je posvećen razumevanju preplitanja dizajna, politike, kulture i privrede u svetu koji se neprestano urbanizuje. Mi smo prvenstveno dizajneri, ali da bismo izgradili jedan fleksibilan grad znamo da su neophodna rešenja u svim oblastima koje mogu izvršiti kreativan ekonomski, društveni i ekološki uticaj. Milota Sidorova, Regina Loukotova i Martin Beri osnovali su neprofitnu organizaciju reSITE u novembru 2011. godine. Od tada, reSITE je postao svetski idejni lider u oblasti pružanja urbanih rešenja za održive gradove; donosilac promena u urbanizmu Srednje i Jugoistočne Evrope, prva organizacija u tim delovima Evrope koja premošćuje jaz između političara, investitora, dizajnera i javnosti; organizator vodećih dešavanja iz oblasti arhitekture i urbanizma u Evropi. Do sada smo organizovali više od 60 dešavanja posvećenih razvoju grada, arhitekturi i inovacijama. Aktivno se širimo Evropom i tragamo za novim prilikama na drugim kontinentima.

www.resite.cz

reSITE is dedicated to understanding the intersection of design, policy, culture and economy in a continually urbanizing world. We are designers first, but, we know that in order to build a flexible city we need solutions from all sectors that can create positive economic, social and environmental impact. Milota Sidorová, Regina Loukotová and Martin Barry founded the non-profit organization reSITE in November 2011. Since then reSITE has become a global thought leader on urban solutions for sustainable cities; change maker for Central and Eastern European (CEE) urban planning; first organization in CEE bridging the gap between politicians, investors, designers and the public; organizer of a premier architecture and urbanism event in Europe. We have organized more than 60 events about urban development, architecture and innovation. We are actively expanding in Europe and seeking opportunities overseas.

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reSITE

KUNSTrePUBLIK, Berlin

KUNSTrePUBLIK, Berlin



KUNSTrePUBLIK, Berlin

KUNSTrePUBLIK, organizacija iza ZK/U – Centra za umetnost i urbanizam – istražuje urbane oblike komunikacije, kao i primenu eksperimenata i projekata koji neguju kulturu razgovora različitih sudionika u urbanom okruženju. ZK/U se nalazi u naselju koje obiluje trvenjima prouzrokovanim društvenim razlikama između pripadnika više „srednje klase“, nesigurne prve i druge generacija doseljenika i novopridošlih grupa izbeglica. Zbog toga je poseban cilj ZK/U da (ponovo) uspostavi društvene i prostorne odnose između pojedinaca i grupa koji su podeljeni razlikama u obrazovanju, po prihodima, rodu ili etničkoj pripadnosti.

ZK/U pruža razne mogućnosti za uspostavljanje veza između pojedinaca i institucija. Posebno se zanima za pokretanje aktivnosti koje povezuju umetnike i lokalne preduzetnike, institucije i inicijative.

ZK/U vodi program boravka za umetnike i urbane istraživače. Od osnivanja 2012. godine ugostio je više od 250 pojedinaca, u trajanju od 2 do 8 meseci.

KUNSTrePUBLIK, the organization behind ZK/U – Center for Arts and Urbanistics – is exploring urban communication structures and implementing experiments and projects that foster conversations between diverse stakeholders in the urban arena. ZK/U is located in a neighborhood with various conflicts, that are due to the polarity of backgrounds: more established ‘middle-class’ citizens, precarious 1st and 2nd generation migrants and newly arriving groups of refugees. Therefore, ZK/U particularly aims at (re) activating the social and spatial relationship between individuals and groups that are divided by differences of education, income, gender and ethnic background. ZK/U offers a variety of opportunities to create connections between individuals and institutions. It is particularly interested in launching activities that connect artists and local businesses, institutions and local initiatives.

ZK/U is running a residency program for artists and urban researchers and has hosted more than 250 individuals in 2-8 months residencies since its opening in 2012.

MINDSPACE, Budimpešta

MINDSPACE, Budapest



MINDSPACE, Budimpešta MINDSPACE, BUdapest

Mindspace Nonprofit Ltd. osnovan je 2011. godine i bavi se kulturološkim urbanim projektima, sa posebnim osvrtom na koncept pametnog grada i održivosti posredstvom učešća i igrifikacije. Glavni projekti su: Budimpešta u 100 reči (od 2014, projekat pisanja priča, gde svi građani mogu da ispričaju priču o svom gradu, u najviše 100 reči); Dunav teče – Dunav zove! (od 2012, serija događaja i programa koji primenjuju podizanje svesti na osnovu iskustva, inovativne komunikacione metode i neformalne alate obrazovanja kako bi se skrenula pažnja na značaj Dunava); Inicijativa pametnog grada Budimpešte (od 2013, inicijativa ima za cilj prikazivanje projekata pametnog grada u Budimpešti, uz olakšavanje saradnje između zainteresovanih strana i sektora. U okviru ove inicijative, organizujemo konferenciju Mind the Game, sa posebnim osvrtom na urbane igre i igrifikaciju kao moguće metode učešća). Gradovi deljenja: Kreativni podsticaj je evropska kulturna platforma koja se bavi urbanim izazovima savremenih evropskih gradova. U okviru međunarodne saradnje 11 partnera iz šest različitih država, u periodu od 2016. do 2019. godine, biće organizovani mnogobrojni događaji, programi i istraživanja.

Mindspace Non-profit Ltd. was founded in 2011 and deals with cultural urban projects, focusing on smart city and sustainability through participation and gamification. Our main projects are: Budapest in 100 words (since 2014, a story-writing project, where all citizens can tell their own story connected to their city, in a maximum of 100 words); Danube Flow - Danube calling! (since 2012, an event and programme series that uses experience-based awareness raising, innovative communication methods and non-formal education tools to draw attention to the values of the Danube); Smart City Budapest Initiative (since 2013 initiative aims to display smart city projects in Budapest, facilitating cooperation among stakeholders and sectors. Within this initiative we organize Mind the Game conference focusing on urban games and gamification as potential involvement methods). Shared Cities: Creative Momentum is a European cultural platform addressing the urban challenges of contemporary European cities. In an international cooperation of 11 partners from six different countries numerous events, programmes and researches will be implemented between 2016 and 2019.



AKADEMIJA LEPIH UMETNOSTI I DIZAJNA, Bratislava

ACADEMY OF FINE ARTS AND DESIGN, Bratislava



AKADEMIJA LEPIH UMETNOSTI I DIZAJNA, Bratislava
ACADEMY OF FINE ARTS AND DESIGN, Bratislava

Iako je mali, Odsek za arhitekturu je uticajna škola arhitekture na kojoj studenti imaju veliku korist od intenzivnog kontakta sa svojim profesorima. Studije na Odseku pružaju priliku za temeljno istraživanje novih arhitektonskih ideja, metoda i tehnika. Individualni pristup radu na projektima u saradnji sa stručnjacima iz oblasti konstrukcija, materijala ili teorije i povećava inovativno-tehničke aspekte projektovanja. Prezentacija studentskih radova pred pozvanim kritičarima, predavanja koja drže ugledne zvanice, kao i razne izložbe, podstiču interakcije, jasnije formulisanje razmišljanja i razvoj kritičkog mišljenja.

Although small, the Department of Architecture is an influential school of architecture, where students benefit from intensive contact with their pedagogues. The studios of the Department offer an opportunity of deep immersion in the research of new architectonic ideas, methods and techniques. It offers an individual approach focused on work on projects in cooperation with experts on constructions, materials or theory; enhancing innovative technical aspects of design. Opportunities are provided for presentation of student works in front of invited critics, lectures held by prominent guests as well as various exhibitions, encourage interactions, clear formulations of own opinions and critical thinking.

KATOWICE GRAD VRTOVA, Katowice

KATOWICE CITY OF GARDENS, Katowice



Medialab Katowice Foto: Krzysztof Szewczyk Medialab Katowice
Photo: Krzysztof Szewczyk

Katowice grad vrtova nastali su 1. februara 2016. godine spajanjem dveju gradskih institucija: Zavoda za kulturu Katowice – Grad vrtova i Kulturnog centra „Kristina Bočenek“.

Njihove statutarne obaveze, između ostalog, obuhvataju kulturne, izdavačke i obrazovne aktivnosti, kao i organizaciju umetničkih događaja. Kada je reč o poslednjem tu su uključeni i međunarodni festivali, kao što su Džez umetnički festival u Katovicama, Vrtovi muzike, Ulični festival umetnosti u Katovicama, Festival nezavisne umetnosti i Interpretacije, pozorišni festival. Povrh toga, Katowice – Grad vrtova zaslužni su za program Microgrants koji podržava umetničke projekte nevladinih organizacija i raznih inicijativa u oblasti obrazovanja i kulture, kao što su Medijska laboratorija Katowica, Katowice Bureau of Sound i Plac na glanc – inicijativa za revitalizaciju šleskih dvorišta.

U decembru 2015. godine UNESCO je uvrstio Katowice među gradove muzike u okviru Kreativne mreže gradova. Od tada je glavni zadatak ove institucije da prati programe UNESKA.

Katowice City of Gardens was created on the 1st of February 2016 due to a merger of the Cultural Institution Katowice – City of Gardens and the Krystyna Bochenek Cultural Center in Katowice.

Its statute of responsibilities, among other activities, involves cultural, publishing and educational activity as well as organising artistic events. The latter includes international festivals such as the Katowice Jazz Art Festival, Gardens of Sounds, the Katowice Street Art Festival, Ars Independent Festival and the Interpretacje Festival of Theatre Directorial Art.

Additionally, Katowice City of Gardens is responsible for the Microgrants programme, which focuses on supporting artistic projects of non-governmental organisations and various enterprises involving education and cultural animation, such as Medialab Katowice, Katowice Bureau of Sound and “Plac na glanc” – a Silesian backyards’ revitalisation initiative.

In December 2015 Katowice became UNESCO City of Music as a part of the UNESCO Creative Cities Network. Since then, the key task of the institution is to follow the UNESCO programme.

FAKULTET ZA UMETNOST I DIZAJN, UNIVERZITET „DŽON NEZBIT“, Beograd

FACULTY OF ARTS AND DESIGN,
JOHN NAISBITT UNIVERSITY,
Belgrade



FUD Foto: Dejan Živadinović, 2017. Faculty of Arts and Design,
Photo: Dejan Živadinović, 2017

Studio projekat Urbani dizajn – „urbana akupunktura“
na participativni način

Vode: Zorica Savičić i Nataša Čolić

Studio projekat Urbani dizajn otpočeo je u letnjem semestru 2016- 2017. godine na Fakultetu za umetnost i dizajn Univerziteta „Džon Nezbit.“ u Beogradu. Ovaj nastavni predmet vezan je za projekat SCCM – Dvorišta ideja, i predstavlja programski i metodološki iskorak u sprovođenju nastave. Tema studija je „urbana akupunktura“, tj. participativno osmišljavanje malih urbanih intervencija na pojedinim gradskim lokacijama sa ciljem da se podigne kvalitet života i utiče na širi gradski kontekst. Studenti imaju zadatak da prepoznaju i analiziraju prostorne i programske karakteristike devastiranih urbanih segmenata Beograda, identifikuju probleme, ali i potencijale na osnovu kojih bi formulisali viziju budućeg korišćenja prostora, kao i strateške korake za njihovo unapređenje (strategija grada Beograda). Značajan iskorak ovakvog studija predstavlja metod nastave koji se obavlja na participativan način. Ovakav način vođenja nastave omogućen je zahvaljujući saradnji Fakulteta za umetnost i dizajn, BINA-e i profesora Jensa Branta (Tehnički univerzitet Tampere), dok sam predmet vode i usmeravaju profesorke Jelena Ivanović Vojvodić i Zorica Savičić i saradnica u nastavi Nataša Čolić (Fakultet za umetnost i dizajn).

Studio project Urban Design – participative “urban acupuncture”

Lead by: Zorica Savičić i Nataša Čolić

The studio project Urban Design was initiated during the summer semester 2016-2017 at the Faculty for Arts and Design, “John Naisbitt” University in Belgrade. This studio is based on the SCCM – IDEAS YARDS Ideas Yards project and represents an innovation for the curriculum in relation to both program outline and teaching methodology. The main theme of the studio project is “urban acupuncture”, i.e. participatory design of small urban interventions in certain locations of the city in order to improve quality of life, as well as to affect the broader urban context. Within the studio project, students aim to recognize and analyse spatial and program characteristics of devastated urban areas of Belgrade, and then identify problems and potentials in order to formulate vision and strategic steps for improvement these locations (City of Belgrade strategy). A significant step forward of this studio project is recognized in the methodological approach of teaching, as well as conceptualizing student projects. This teaching methodology is enhanced through cooperation between the Faculty for Arts and Design and BINA, as well with Professor Jens Brandt (Technical University Tampere), while the studio project itself is conceptualised and directed by Professor Jelena Ivanović Vojvodić, Professor Zorica Savičić and teaching Assistant Natasa Čolić (Faculty for Arts and Design).

ČUVARI PARKA, Beograd

PARK KEEPERS, Belgrade



©Čuvari parka ©Park keepers

Preko javnog poziva krajem 2016. godine BINA je odabrala stručni tim Čuvari parka koji će razviti svoj projekat saradnje sa zajednicom, kako bi arhitektonskim, urbanističkim, umetničkim i dizajnerskim intervencijama unapredili otvoreni gradski prostor u bloku kod Mileševske 42 - Plato.

Projekat počinje u maju 2017. godine, tokom Beogradske internacionalne nedelje arhitekture i trajaće narednih šest meseci. Na početku, održaće se radionice u saradnji sa partenrima Mindspace iz Budimpeste i Kunstrepublik iz Berlina. Po realizaciji projekta stručni tim radiće na obradi i pripremi dokumentacije o projektu koja će biti publikovana i izložena tokom manifestacije BINA 2018, a potom i na drugim manifestacijama SCCM.

Plato je otvoreni prostor između solitera u Mileševskoj ulici, u centralnoj beogradskoj opštini Vračar, sagrađenih sedamdesetih godina XX veka. Velika slobodna površina, blago kaskadirana, podeljena je na više terena za igru i druženje. Iako generacije dece, mladih i starijih u njemu provode slobodno vreme, veći deo ovog prostora nedovoljno je iskorišćen, zapušten i prljav, što zbog loših navika i nemara korisnika i prolaznika, što zbog neefikasnog održavanja i nedovoljne opremljenosti mobilijarom.

Antropološkinje sa Filozofskog fakulteta u Beogradu

BINA selected the expert team Park Guardians through public calls at the end of 2016. This team will be developing their collaborative projects with the community in order to improve the neighbourhood common space in the urban block next to Mileševska str. 42, with architectural, urban, artistic and design interventions.

Preparations for the project URBAN HUB1 commenced in March 2017 after the selection of the expert team. The project of collaboration with the community on improving the common space will begin in May 2017 during BINA 2017. It will start with two workshops organized by partner organizations Mindspace from Budapest and Kunstrepublik from Berlin. It will continue for the following 6 months. After implementation of the project, the expert team will be processing and preparing the project documentation. This documentation will be published and exhibited at BINA 2018, and then at other SCCM events.

The Plateau is an open space between the skyscrapers in Mileševska Street in the central Belgrade municipality of Vračar, built in the seventies of the XX century. It is a large free area, slightly cascaded, divided into several fields for playing and socializing purposes. Although generations of children, the young and adults spend their free time there, much of this area is underused, neglected and dirty due to the bad habits and neglect of the users and passers-by, and the inefficient

počele su istraživanje istorije kraja i Platoa iz različitih dekada, kao i značenja koja različite generacije stanovnika pridaju tom prostoru. Tokom 2016. godine inicijativi su se pridružili Milica Milojević i studenti arhitekture, koji su izneli provokativne predloge za izmenu prostora. Ovom saradnjom antropologa i arhitekata započet je proces inkorporacije nasleđa kraja, uz uvažavanje želja stanovnika i njihovih potreba da se taj prostor preuredi.

U februaru 2017. godine, uspostavljanjem partnerstva sa BINA i SCCM projektom, stekli su se uslovi za nov, metodološki usmeren korak u menjanju odnosa prema ovom javnom prostoru kroz razvijanje modela participativnog projektovanja i intenzivnu saradnju korisnika prostora, stručnjaka i nadležnih institucija. Katarina Ristić, Tanja Grubić i Marija Brđović čine tim arhitekata koji će nastaviti rad sa inicijativom Čuvari parka, a prvi korak u zajedničkim naporima biće kreiranje urbanog čvorišta na Platou, koje bi trebalo da bude mesto okupljanja, razmene i konstituisanja zajednice oko pitanja od zajedničkog interesa. Čuvari parka planiraju niz akcija koje bi trebalo da osnaže osećaj zajedništva i kulturu deljenja i tako pomognu novi vid saradnje: redovno čišćenje, organizaciju bazara za razmenu starih stvari, premeštanje kulturno-umetničkih intervencija iz institucija u susedstvu na Plato, ali i kreiranje novih.

Svaku akciju Čuvara parka prati i program za decu. Tokom 2016. godine, uz pomoć studentkinja pedagogije sa Filozofskog fakulteta, deci iz komšiluka predstavljen je deo interaktivne antropološke izložbe o odrastanju u socijalizmu „Čega su se veliki igrali kad su bili mali“. U ovoj i narednoj godini inicijativa će razvijati posebne programe sa javnim i privatnim ustanovama koje deluju u okolini Platoa – Predškolskom ustanovom „Mića i Aćim“, Osnovnom školom „Jovan Miodragović“, Muzičkom školom „Josif Slavenski“ i XIV beogradskom gimnazijom, te sa „Osmatračnicom“ i „Mrdaonicom“. Ideja je učiniti ovaj gradski prostor temom dečjih razmišljanja i aktivnosti, a šta će nam sve deca poručiti o Platou ostaje da vidimo.

Konačni cilj ovih akcija jeste da se Plato učini ugodnim mestom za sve generacije. Čuvari parka veruju da se korišćenjem postojećih ljudskih i institucionalnih

maintenance and inadequate supply of urban furniture.

Anthropologists from the Faculty of Philosophy in Belgrade have started research into the history of the neighborhood and the Plateau from different decades, as well as the meanings that different generations of residents ascribe to that area. During 2016, the initiative was joined by Milica Milojević and architecture students, who offered the provocative proposals for space alterations. This cooperation between anthropologists and architects initiated the process of incorporating the heritage of the neighborhood, and the desire and needs of the population for its renovation.

In February 2017, through the beginning of the partnership with the BINA and SCCM project, conditions were created for a new, methodologically directed step in changing attitudes towards public space by developing a model of participatory planning and intensive cooperation between the users of the space, experts and competent institutions. Katarina Ristić, Tanja Grubić and Marija Brđović represent a team of architects that will continue to work with the Park Keepers initiative, and the first step in the joint effort will be the creation of an urban hub at the Plateau, which will be a place of gathering, exchange and constitution of the community around issues of common interest.

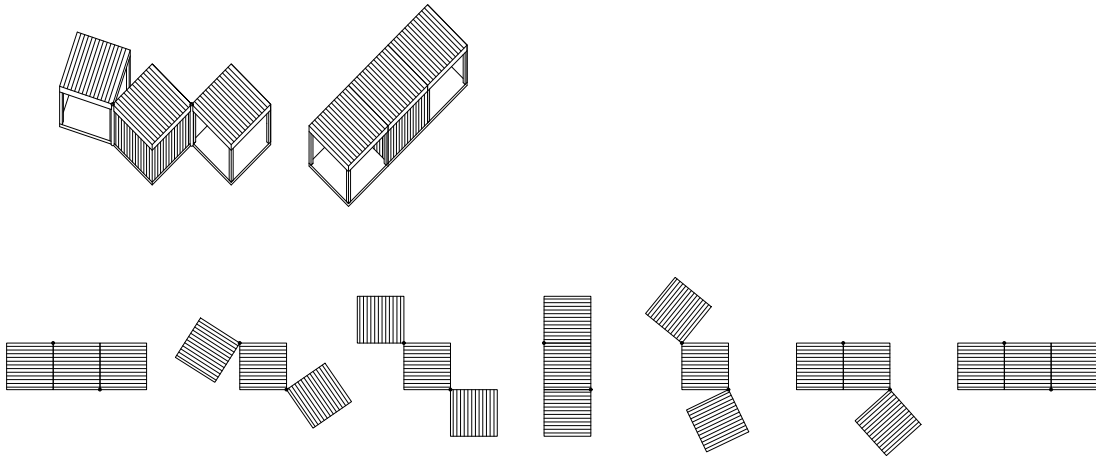
Park Keepers are planning a series of actions that should strengthen the sense of community and the culture of sharing, and thus assist a new form of cooperation: regular cleaning, organizing bazaars for the exchange of used items, moving culturally artistic interventions from the institutions onto the neighboring Plateau, as well as creating new ones.

Every action taken by the Park Keepers is followed by a program for children. During 2016, with the help of a student of Pedagogy from the Faculty of Philosophy, the children from the neighborhood were shown one part of the anthropological interactive exhibition about growing up in socialism: “How the Grown-ups Played When They Were Little.” In this and the following year, the initiative will develop specific programs with public and private institutions that operate around the Plateau – the Preschool Institution “Mića and Aćim”,

kapaciteta može razviti poseban model brige o susedstvu, koji bi bio prilagođen svim generacijama i koji bi mogao da posluži kao uzor političkog organizovanja uopšte. Poseban izazov predstavlja nastavak započete saradnje sa organizacijama lokalnih i gradskih vlasti, koje bi trebalo da prepoznaju i podrže lokalne inicijative za proklamovano „prava na grad“.

the Elementary School “Jovan Miodragović”, the Music School “Josif Slavenski” and the XIV Belgrade High School, as well as “Osmatračnica” and “Mrdaonica”. The idea is to make this urban space the topic of children’s thoughts and activities; it remains to be seen what our children will tell us about the Plateau.

The ultimate goal of these actions is to make the Plateau a pleasant place for all generations. The Park Keepers believe that the use of existing human and institutional capacities can develop a special model of care for the neighborhood, which could be adapted to all generations and which could serve as a model of political organization in general. A particular challenge is the continuation of the already initiated cooperation with organisations that represent local and city government, which should recognize and support local initiatives for the proclaimed “right to the city”.



Sto kao mesto susreta u dvorištu ideja, Autori: Čuvari grada Table as a meeting place in the ideas yard, Authors: Park keepers



OKRUGLI STO: ARHITEKTURA ZNANJA KAO POKRETAČ URBANOG RAZVOJA

ROUND TABLE: ARCHITECTURE OF KNOWLEDGE AS A GENERATOR OF URBAN DEVELOPMENT

Učesnici: Panu Lehtovuori, Helsinki; Dejan Drajić,
Beograd, Marko Tanninen, Helsinki i Jelena Ivanović
Vojvodić, Beograd

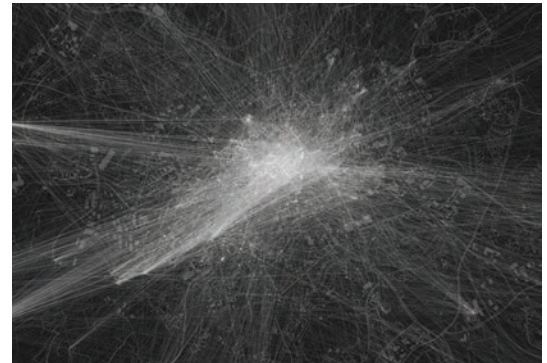
Participants: Panu Lehtovuori, Helsinki; Dejan Drajić,
Belgrade, Marko Tanninen, Helsinki and Jelena Ivanović
Vojvodić, Belgrade

OD PRIVREMENE NAMENE DO METAMORFOLOGIJE

FROM TEMPORARY USES TO METAMORPHOLOGY

Predavač: Panu Lehtovuori

U arhitekturi i urbanizmu, bogata tradicija analize stavlja u prvi plan fizički prostor i prostornu konfiguraciju kao skup ograničenja koja oblikuju kretanje ljudi i usmeravaju evoluciju urbanih obrazaca aktivnosti. Prostor je viđen kao „mašina“ (Hillier, 1996) koja pokreće promene i otvara mogućnosti za razvoj. U ovom razgovoru zalagaću se za novo sagledavanje urbane dinamike, za stav koji sagledava aktivnosti koje ljudi vrše u zgradama i u javnom gradskom prostoru na isti način kao što se sagledava i sâm prostor. Tvrdim da arhitekta, planeri i graditelji mogu da utiču na



Putovanje na posao – gustina Commuting-ig density

Lecturer: Panu Lehtovuori

In architecture and urban planning, a rich tradition of analysis foregrounds physical space and spatial configuration as the set of constraints that shape flows of people and direct the evolution of urban activity patterns. Space is seen as the “machine” (Hillier, 1996) that drives change and opens development opportunities. In this talk, I will argue for a fresh view of urban dynamics, a view that puts the activities people engage in buildings and public urban space, on par with space. I claim that architects, planners and developers can influence the evolution of cities as well through

evoluciju gradova, kako podsticanjem novih aktivnosti tako i intervencijom u prostoru. Privremene namene su primer ove vrste urbane promene. Uz to, razviću i novo teorijsko razumevanje privremenih namena i zabeležiti svež empirijski rad o upotrebi podataka iz društvenih medija i iz drugih izvora radi mapiranja novih urbanih pojava.

Tema je obrađena u saradnji sa Damijanom Čeroneom i Sampom Ruopilom.

Buduće publikacije: Lehtovuori, P. & Ruopila, S. (2017) Privremene namene koje prave razliku u savremenom urbanizmu. U: Henberi, J. (ed.) Prolaznost i trajnost u urbanizmu, Vajli, str. 47-64.

fostering new activities as through intervening in space. Temporary uses are an example of this type of urban change. I will develop in tandem a new theoretical understanding of temporary uses and report fresh empirical work on using social media data and other sources to map emerging urban phenomena.

The theme is developed in collaboration with Damiano Cerrone and Sampo Ruoppila.

Forthcoming publication: Lehtovuori, P. & Ruoppila, S. (2017). Temporary Uses Producing Difference in Contemporary Urbanism. In: Henneberry, J. (ed), Transience and Permanence in Urban Development, Wiley, pp. 47-64.

WeLive – Novi koncept javne gradske administracije koji je urađen na osnovu saradnje građana i mobilnih gradskih usluga

WeLive – A neW concept of public administration based on citizen co-created mobile urban services

Predavač: Dejan Drajić

WeLive projekat je kreiran da bi se transformisao trenutni pristup e-uprave tako što će biti obezbeđen novi otvoren model koji je orijentisan na projektovanje, proizvodnju i primenu javnih usluga, tzv. „četvorostruka spirala“ (quadruple helix), odnosno saradnja istraživačkih organizacija, preduzeća, javne uprave i građana.

Građani žele da pređu iz uloge potrošača javnih usluga u one koji pružaju ove usluge, odnosno u aktivne



Guggenheim muzej, Bilbao, Autor: Frank Geri The Guggenheim Museums, Bilbao, Author: Frank Gerry

Lecturer: Dejan Drajić

The WeLive project is conceived to transform the current approach towards e-government by providing a new open model oriented towards the design, production and deployment of public services based in the collaboration of a quadruple helix, i.e. research organizations, companies, public administrations and citizens.

Citizens want to transit from being mere consumers of public services to providers of those services, i.e.

korisnike vladinog otvorenog ekosistema. U suštini, postoji potreba za modernizacijom javne uprave kako bi se povećao javni servis koji se ustupa građanstvu i lokalne ekonomije od stalnih sve strožih resursa. WeLive pristup prema konceptu Otvorene vlade usmeren je na negovanje aktivne saradnje svih aktera grada u širokom procesu inovacija javnog servisa.

<http://www.welive.eu/>

prosumers of the open government ecosystem. In essence, there is an urge for the modernization of public administration in order to maximize the public service delivered to the citizenship and local economy from their continuously more stringent resources. The WeLive approach towards Open Government is centered on fostering active collaboration among all the stakeholders of a city across the public service innovation process.

<http://www.welive.eu/>

KOKEILUNPAIKKA.FI – NOVA REVOLUCIONARNA PLATFORMA ZA ZAJEDNIČKO IZVRŠAVANJE ZADATAKA, UBRZAVANJE I KOMUNIKACIJU

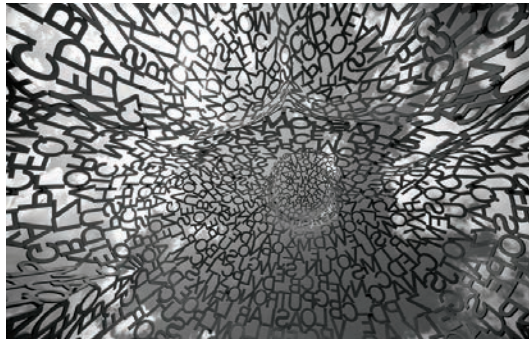
KOKEILUNPAIKKA.FI - A NEW REVOLUTIONARY PLATFORM FOR CROWDSOURCING, ACCELERATING AND COMMUNICATION

Kokeilun Paikka – Finska onlajn platforma je mesto za eksperimentisanje, osmišljena tako da rešava izazove kulture eksperimentisanja, lokalnog odlučivanja i saradnje, preduzetništva i društvenih problema. Kombinuje zajedničko izvršavanje zadataka (crowdsourcing), razmenu znanja, zajedničko finansiranje (crowdfunding) i javni novac za rešavanje ovih problema, pri čemu je cilj povećanje broja najboljih praksi.

Kokeilun Paikka - A place for Experiment is a Finnish online platform designed to solve the challenges of experimentation culture, local decision-making and cooperation, entrepreneurship and social problem solving. It combines crowdsourcing, knowledge sharing, crowdfunding and public money for solving these issues with the event goal to scale up the best practices.

ARHITEKTURA ZNANJA

ARCHITECTURE OF KNOWLEDGE



Skulptura Telo znanja, Gete univerzitet Frankfurt, Autor: Jaume Plensa
Sculpture Body of Knowledge, Goethe University Frankfurt, Author: Jaume Plensa

Predavač: Jelena Ivanović Vojvodić

Lecturer: Jelena Ivanović Vojvodić

Današnje tržište rada formira se prema kriterijumima znanja: sposobnosti, višeg reda razmišljanja, kritičkog istraživanja, inovativnih koncepcija i saradnje među ljudima. Uspostavlja se relacija između prostornih transformacija univerzitetskih, naučnih celina i kompleksa sa inovativnim tipologijama koje predstavljaju uzore i pokretače razvoja gradova. Karakteriše ih preklapanje funkcija univerziteta sa funkcijama grada, zbog racionalizacije i potrebne interaktivnosti, s ciljem da se poveća kvalitet života i rada. Savremene gradske agore znanja govore o širenju i deljenju znanja, neophodnosti tehnološkog povezivanja, uticaja globalnih poslova, networking kolaboracija i internacionalizaciji edukacije, čime se stvaraju gradski ambijenti koji imaju drugačije morfološke i funkcionalne karakteristike.

Today's labour market is formed according to a criteria of knowledge: skills, higher order thinking, critical research, innovative concepts and cooperation among people. This establishes a relationship between the spatial transformations of the university, scientific complexes with the innovative typologies which are the driver of the contemporary city development. They are characterized by overlapping functions of universities with the functions of the city, due to necessity, rationalization and interactivity, in order to increase the quality of life and work. Contemporary knowledgeably urban agora talk about the: spreading and sharing of knowledge; the need for technological connections; influence on global affairs; networking collaboration and internationalization of education, thus the need for creating urban environments that have different morphological and functional characteristics.

STUDIO: 48-SATI DVORIŠTA IDEJA
Dijalozi atmosfere – Prisustvo ulice i prostorne
intervencije kao metodi dijaloga
48 sati – super *site specific* radionica u Beogradu

STUDIO: 48-HOURS IDEAS YARDS
Atmospheric Dialogues – Street Presence and
Spatial Interventions as a Dialogical Method
48 hours – super *site specific* workshop in Belgrade

Koncept: Jens Brandt, Kopenhagen
Vodi: Zorica Savičić i Nataša Čolić, Beograd

U profesionalnom iskustvu sa Supertanker i sada sa CiTyBee koristili smo mape kao sredstvo u radu na otvorenim prostorima gradskih oblasti na mnogo različitih načina. Misaoni proces počinje upravo u javnom prostoru i koristi najbolje senzore za bogate čulne i emotivne raznolikosti grada: nas i naša čula. Proces bi trebalo da se nastavi u fazama: mapiranje postaje i način dokumentovanja priča koje daju značaj određenog prostora: mapa ulice je u formiranju „gradskih belih tabli“, koje dokumentuju snove, potrebe i interese za taj prostor, i „obraci mogućnosti“ počinju da se pojavljuju na mapi koja prikazuje važne oblasti i teme i služi kao polazna tačka za ostatak javnog skupa koji će razmatrati tačke fokusa i kako treba delovati na njih. U radionici učestvuju profesori i studenti IV godine Fakulteta za umetnost i dizajn, Univerziteta „Džon Nezbitt“. Studio radionica je deo projekta EU Kreativne Evrope: SCCM – Gradovi deljenja: Kreativni podsticaj.



CiTyBee, 2012

Concept: Jens Brandt, Copenhagen
Lead by: Zorica Savičić and Nataša Čolić, Belgrade

In professional experience with Supertanker and now with CiTyBee we have used mapping as a working tool in open city spaces in many different ways. The thinking process starts with just being in public space and using the best sensor to assess the rich sensory and emotional diversity of the city: ourselves and our senses. The process should be continued in phases: the mapping became both a way of documenting stories and giving importance to a particular space: a Street Map forms “Street Whiteboards”, which document the dreams, needs and interests for that space, and “Patterns of Possibilities” start to emerge on the map, showing the important areas and themes as the starting point for the rest of the public meeting that looks at focus points on and how to act within it. Workshop participants are professors and students of the IV year of study Faculty of Arts and Design, University “John Naisbitt”. The Studio Workshop is a part of EU Creative Europe project: SCCM – Shared cities: Creative Momentum.



Orbits by Quadrature



art & science
exhibition

european
digital art
and science
network



ЦЕНТАР
ЗА
ПРОМОЦИЈУ
НАУКЕ



Co-funded by the
Creative Europe Programme
of the European Union

EVROPSKA MREŽA DIGITALNE UMETNOSTI I NAUKE: ART & SCIENCE

THE EUROPEAN DIGITAL ART AND SCIENCE NETWORK: ART & SCIENCE

Tri najznačajnije evropske naučne institucije – CERN, Južna evropska opservatorija (ESO) i Evropska svemirska agencija (ESA) – u jedinstvenom spoju sa osam kulturnih i naučnih tačaka Evrope. Cilj: uspostavljanje novog, relevantnog modela povezivanja i predstavljanja nauke i umetnosti. Svet neograničene i slobodne digitalne umetnosti u susretu sa strukturiranim i čvrstim sistemom savremene nauke, u pokušaju stvaranja jedinstvenog doživljaja naizgled suprotstavljenih disciplina. Interdisciplinarnost kao način razmišljanja, kao legitiman model za pristupanje procesu koji bi mogao da bude logična posledica stremjenja i razvoja čovečanstva u XXI veku. Evropska mreža digitalne umetnosti i nauke (European Digital Art and Science Network) je projekat koji se finansira kroz program Kreativna Evropa Evropske komisije. Koordinator projekta je Ars elektronika iz Linca (Ars Electronica), a pored Centra za promociju nauke iz Beograda, partneri su Sajens galerija iz Dablina (Science Gallery), GV Art iz Londona, Laboral iz Hihona (LABoral), Etopija iz Saragose (Etopia), galerija Kapelica iz Ljubljane i DIG galerija iz Košica.

Three most important European scientific institutions – CERN, the European Southern Observatory (ESO) and the European Space Agency (ESA) – in an unique encounter with eight cultural and scientific points in Europe. The goal: to establish a new, relevant model of connecting and presenting science and art. The world of unlimited and free digital art encountering a structured and robust system of contemporary science, in an attempt to create a unique experience of seemingly conflicting disciplines. Interdisciplinarity as a way of thinking, as a legitimate model for accessing the process that could be a logical consequence of aspirations and development of mankind in the XXI century.

The European Digital Art and Science Network is a project financed through the Creative Europe Programme of the European Commission. Project coordinator is Ars Electronica from Linzand, in addition to the Centre for the Promotion of Science from Belgrade, other partners are the Science Gallery from Dublin, GV Art from London, LABoral from Gijón, Etopia from Saragossa, Kapelica Gallery from Ljubljana, and DIG Gallery from Košice.

IZLOŽBA: UNIVERZALNI OBJEKTI Park 1, Park 2 & Vrt, radovi napravljeni u okruženju za kompjuterske igre

EXHIBITION: UNIVERSAL OBJECTS Park 1, Park 2 & Garden, artworks created for a video game environment

Autor: Tatjana Vujinović Kušej

Park 1, Park 2 i Vrt su računarski radovi, koji se odvijaju u realnom vremenu, zasnovani i izgrađeni u okruženju za kompjuterske igre. Radovi su ispunjeni animističkim i antropomorfnim podacima i pripremljeni su za kontemplativnu igru. Pripadaju ciklusu Univerzalni objekti i, slično drugim radovima iz tog ciklusa, napravljeni su od iskopina i intervencija u materijalnoj infrastrukturi digitalnog.

Digitalni prostor zauzimaju mutirani objekti koji stvaraju prostor za kontemplaciju i opuštanje. Prostore čine različiti tereni, „performativne kuće” zauzete botovima, koji obavljaju rituale, i digitalnim umetničkim delima iz kolekcije Univerzalni objekti, koja su stvorena za smeštanje u javni (digitalni) prostor.

Posetioci mogu da uživaju u slučajnim šetnjama ili da se otisnu u sistematično istraživanje prostora; upotrebom tastature sa strelicama, koje označavaju smer napred, nazad, levo i desno, i tastera Shift i Space, njihov avatar se kreće kroz park.

Pored tri pomenuta rada, na izložbi je predstavljen i niz elemenata izvedenih iz samih radova, kao i drugih univerzalnih objekata.



Vrt Garden

Author: Tatjana Vujinović Kušej

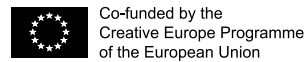
Park 1, Park 2 and Garden are computer artworks that take place in real time. They are created and modelled for a video game environment, abounding in animist and anthropomorphic data, to be used in a contemplative games. These artworks belong to a series called Universal objects. Similar to other works from the same series, they are made of excavations and interventions within the material infrastructure of the digital.

The mutated structures, which create an area for contemplation and recreation, occupy the digital space. There are also different landscapes, “performative houses” inhabited by “bots”, performing various rituals, and equipped with digital artworks from the series Universal objects to be set into the public (digital) space. Visitors can enjoy spontaneous walks or they can set off into a meticulous exploration of the environment. One’s avatar moves around the park thanks to the use of the keys with the arrows for forwards, backwards left and right, as well as the keys Shift and Space.

Besides the three mentioned artworks, a series of elements taken from them and other Universal objects will be presented at the exhibition.

Izložba Univerzalni objekti Tatjane Vujinović Kušej realizuje se u okviru drugog izdanja Art & Science programa, u organizaciji Centra za promociju nauke, kao deo velikog EU projekta Evropska mreža digitalne umetnosti i nauke. Suorganizatori izložbe su Galerija nauke i tehnike SANU i Zavod Ultramono iz Ljubljane.

The exhibition Universal objects by Tatjana Vujinović Kušej will take place at the 2nd edition of Art & Science programme, which is organised by the Centre for the Promotion of Science in partnership with the Gallery of Science and Technology at the Serbian Academy of Sciences and Arts and the Ultramono Institute from Ljubljana, as a part of the large EU project The European network of digital art and science.



U L T R A M O N O



RADIONICE WORKSHOPS

BINA radionice neguju razvijanje kvalitetnog odnosa prema građenoj sredini, prirodnom okruženju i kulturnoj baštini promovisanjem uspešnih pojedinaca, grupa, institucija i stručnjaka u ovoj oblasti. Primenjuju se različite metode rada – od učenja kroz igru, podsticanja unutrašnje imaginacije i spontanosti do razumevanja arhitektonskih planova crtanjem, kao i razvijanja razmišljanja o prostoru kroz diskusiju. Arhitektura je prostorna umetnost koju doživljavamo svim čulima, što istraživanje prostornog iskustva čini fascinantnim za sve uzraste. Izložba Originalno o Nikoli Dobroviću: Pojmovnik crteža savremene arhitekture nastala je tokom eksperimentalnog i kolaborativnog procesa istraživanja sa studentima i mladim arhitektama u nizu studentskih radionica. Stvoreni ambijent biće inspiracija za radionice sa osnovcima, uz zajednički rad učitelja, roditelja i stručnog umetničkog koordinatora. Sledi niz radionica za osnovce: Slikarska radionica, oslikavanje svoje ulice, Kampus Arhitektura, prostori igre namenjeni osnovcima, Razotkrivanje arhitekture, rad sa originalnim kreativnim setom za decu arhiconstruktor koji je osmislio PROCES edukativna arhitektura, nastao iz BINA dečjih radionica. Radionica-predavanje za srednjoškolce Sekundarna arhitektura bavi se kreativnim prekomponovanjem odbačenih materijala, a Dihotomija je višednevni program studentskih radionica dva fakulteta, posvećen istraživanju oblika interdisciplinarne saradnje studenata umetnosti i dizajna.

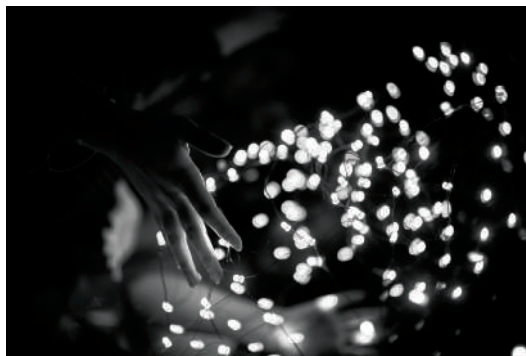
Cilj BINA radionica je promovisanje arhitektonskog obrazovanja u Srbiji kako bi mladi u potpunosti otkrili i uživali u izgrađenom okruženju i arhitekturi i kako bi razumeli uticaj i značenje arhitekture, kao i našu zajedničku odgovornost prema okolini u kojoj živimo. Na taj način mladi ljudi uče da poštuju životnu sredinu, razvijaju lični odnos prema izgrađenom okruženju i sposobnost za građansku participaciju.

BINA Workshops foster the development of a high quality attitude to the developed environment, the natural environment and cultural heritage by promoting successful individuals, groups, institutions, and specialists in this area. Different work methods are applied – from learning through play, encouraging inner imagination and spontaneity to understanding architectural plans through drawing, as well as the development of thinking about space through discussion. The architecture is a spatial art that engages all the senses and makes the study of the spatial experience fascinating for all ages. The exhibition Originally on Nikola Dobrović: Contemporary Architecture Drawing Glossary was created through a collaborative and experimental research process, conducted with students and young architects through a series of student workshops. The resulting environment will be an inspiration for workshops with elementary school students through the joint efforts of teachers, parents and the professional artistic coordinator. Below is a series of workshops for elementary school students: Painting Workshop, painting their street, Campus Architecture, play areas intended for primary school pupils, Exposing Architecture, working with the original creative kit for children Archiconstructor, invented by the PROCESS Educational Architecture, created from BINA children's workshops. The workshop-lecture for high school children Secondary Architecture deals with the creative recomposition of discarded materials, and Dichotomy is a multi-day program of student workshops from two faculties, dedicated to the research of interdisciplinary collaboration forms for students of art and design.

The aim of the BINA workshop is to promote architectural education in Serbia, in order to help young people fully discover and enjoy the built environment and architecture, to understand the impact and importance of architecture, as well as our shared responsibility to the environment in which we live. In this way, young people learn to respect the environment, develop a personal relationship to the built environment and their capacity for civic participation.

DIHOTOMIJA – studentska radionica

DICHOTOMY – workshop for students



Rad: Treperava priča, Autor: Jelena Nikolić, Foto: Nikola Živić
Work: Vibrant Story, Author: Jelena Nikolić, Photo: Nikola Živić

Učesnici: Fakultet likovnih umetnosti, Univerzitet umetnosti u Beogradu i Fakultet za umetnost i dizajn, Univerzitet „Džon Nezbit“

Autor i koordinator: Aleksandra Jovanić

Mentori: Vukan Ćirić i Zoran Ajtoski

Program radionice je posvećen istraživanju oblika interdisciplinarnе saradnje studenata umetnosti i dizajna. Kroz realizaciju zajedničkog projekta, grupe studenata stvaraju objekat (od koncepta do realizacije prototipa) koji je istovremeno umetnički objekat, prostorna skulptura, upotrebnі predmet ili dekorativni element.

Cilj radionice je kreiranje interaktivnih objekata koji u nekom svom segmentu ili celokupnoj prezentaciji predstavljaju spoj dve krajnosti, dva opozita, dihotomiju. Spojevi koji se mogu očekivati u radovima idu od spoja digitalnog i analognog, tačke i piksela, svetlosti i tame, dana i noći, do apstraktnijih veza javnog i privatnog, istoka i zapada, konačnog i beskonačnog...

Tehnička podrška: Poliedra

Participants: Faculty of Fine Arts, University of Arts in Belgrade and Faculty of Arts and Design “John Naisbitt” University

Author and Coordinator: Aleksandra Jovanić

Mentors: Vukan Ćirić and Zoran Ajtoski

The workshop program is dedicated to research into forms of interdisciplinary collaboration of students of art and design. Through the implementation of a joint project, groups of students realize the object (from the concept to the realization of the prototype), which is at the same time an artistic object, spatial sculpture, object of use or a decorative element.

The aim of the workshop is to create interactive objects, which, in a certain segment or the entire presentation, represent a combination of two extremes, two opposites, a dichotomy. The blends that can be expected in these works ranges from the blend of the digital and the analog, points and pixels, light and darkness, day and night to more abstract connections between the public and private, east and west, finite and infinite...

Technical support: Polyhedra



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SEKUNDARNA ARHITEKTURA – predavanje-radionica / za srednjoškolce

SECONDARY ARCHITECTURE – lecture-workshop / for secondary school pupils

Vodi: Branislav Nikolić

Metodologija umetničkog rada Branislava Nikolića, oličena u sakupljanju odbačenih elemenata arhitekture, enterijera stanova, nameštaja i drvene građe i njihova ponovna upotreba u umetničkom procesu i izgradnji umetničkih proizvoda, umrežena je sa svim značenjskim nivoima termina „sekundarna arhitektura“. Ova sintagma označava ekonomiju sakupljanja i recikliranja materijala specifičnu za izgradnju „kartonskih kuća“ u romskim naseljima. Tim procesom, uz specifične zanatske veštine, može da se napravi „krov nad glavom“, ali i umetnički rad arhitektonskih oblika. Finalni proizvod njegovog rada odlikuje kombinovanje jednostavnih zanatskih postupaka izgradnje privremenih objekata, kućica u romskim naseljima ili, pak, nadogradnja „slikarskim“ i „vajarskim“ postupkom, upisanim kroz način na koji se gradi, sklapa i ukraja veliki kolaž od raznobojnih trošnih i odbačenih elemenata.

Radionica za mlade Sekundarna arhitektura obuhvatiće rad sa pronađenim i odbačenim materijalima, njihovo kreativno prekomponovanje i preoblikovanje za nove namene. Akcenat radionice biće prvenstveno na arhitekturi, ali takođe će biti otvorena i za druge namene materijala. Jedna od ideja ove radionice je da se mladima objasni kako se ljudi sa margina društva snalaze u surovim gradskim uslovima i kako mogu uz pomoć kreativnosti i veštine, sa minimumom sredstava, izgraditi kuću za sebe i svoju porodicu.



Superstructure Superstruktura, Autor: Branislav Nikolić, 2016
Superstructure, Author: Branislav Nikolić, 2016

Workshop by: Branislav Nikolić

The artwork methodology of Branislav Nikolić, which consists of salvaging discarded elements of architecture, flat interiors, furniture and timber, and recycling them in a creative process for the purpose of making new art products, is intertwined with all the aforementioned semantic layers of the term “secondary architecture. This syntagm denotes the economy of salvaging and recycling materials that are so typical for building so-called ‘cardboard houses’ in the Romany settlements. One can make a ‘roof over one’s head’ as well as an architectural artwork thanks to such an activity if one uses some particular trade skills. The final product of Nikolić’s work represents a combination of those simple trade methods of constructing temporary facilities, small houses in the Romany settlements, or building extensions with a painter-like or a sculptor-like approach, which can be detected in the way of structuring, assembling and tailoring a large collage out of motley waste elements. Young people, participating in the workshop Secondary Architecture, will be working with some salvaged and discarded materials, restructuring and remodelling them for some new use. The emphasis will be primarily on architecture, but it will be open for other uses of materials. One of the ideas is to explain how young people, living on the margins of society, cope in a harsh urban environment and how they can build a house for themselves and their family thanks to their own creativity and skills with a minimum of funds.

ARHITEKTURA ULICE – slikarska radionica / za osnovce

STREET ARCHITECTURE – painting workshop / for elementary school pupils



Studio5 Foto: Nevena Stevanić Popović, 2017 Studio5 Photo: Nevena Stevanić Popović, 2017

Vodi: Nevena Stevanić Popović

Slikarska radionica Arhitektura ulice ima za cilj da uputi mlade u terminologiju same arhitekture i njeno „višeznačje“. Njihov zadatak će biti da uvide kako je savremena arhitektura implementirana u postojeće urbano okruženje i kako zajedno stvaraju i pišu istoriju ulice i grada.

Kreativni deo radionice biće usmeren na smislenu kompoziciju slikarskog rada, gde će učesnici predstaviti jednu stranu svoje ulice ili ulice koju će sami osmisлити.

Workshop by: Nevena Stevanić Popović

The painting workshop Street Architecture is aimed at acquainting young people with the terminology of architecture itself and its “multiple meanings“. Their task is to realize how contemporary architecture is implemented into existing urban surroundings and how they jointly create and write the history of the street and the city.

The creative aspect of the workshop itself will focus on a meaningful composition of painting tasks in which the participants will represent one side of their street or a street that they will design themselves.

IGRA U PROSTORU / PROSTORI IGRE – predavanje-radionica / za predškolce

PLAYING IN SPACE / SPACES OF PLAY – lecture-workshop / for preschool children

Vodi: Natalija Jovanović

Poznato je da su deca vezana za svoju okolinu i da fizička sredina u kojoj rastu na njih utiče koliko i socijalno i kulturno okruženje. Savremena arhitektura prepoznaje važnost učestvovanja dece u donošenju odluka koje se tiču njihovog života i njihov glas se uvažava kad je reč o formi i oblikovanju fizičkog okruženja.

Cilj radionice je upoznavanje dece sa različitim formama arhitekture i razumevanje dečje percepcije prostora predškolske ustanove. Predškolska grupa učestvuje u projektu, a radionica se održava u vrtiću „Skadarlija“ (Predškolska ustanova Stari Grad). Započinje predavanjem Natalije Jovanović čija je tema arhitektura, prostor i prostor detinjstva, kao i objašnjenje mape vrtića. Na mapi deca obeležavaju prostore vrtića koje smatraju značajnim, u kojima im je prijatno i koji im se ne dopadaju, a potom navode razloge za to. Nakon razgovora deca stvaraju svoja dela na zadatu temu, crtaju zamišljene, idealne vrtiće. Koristiće tehnike po izboru (crtež olovkom, tempere, akvarel, kolaž, print i slično) na papiru A3 formata. Radovi dece biće izloženi u ovoj predškolskoj ustanovi.



Kolaž „Moj grad” , grupni rad dece iz Predškolske ustanove „Skadarlija”, 2017. Collage “My Town”, children teamwork from the kindergarten “Skadarlija”, 2017

Workshop by: Natalija Jovanović

It is known that children are tied to their environment and that the physical environment affects them as much as social and cultural environments do. Modern architecture recognizes the importance of children’s participation in decision-making related to their life, and respects the voice of children in connection to the form and creation of their physical environment.

The aim of the workshop is to familiarize children with various forms of architecture and to understand children’s perceptions of a kindergarten space. The age group participating in the project is preschool, and the workshop will be held in “Skadarlija” Kindergarten, Stari Grad. It will begin with a lecture by Natalija Jovanović concerning architecture, space and childhood spaces and with the explanation of the kindergarten map. Children will mark areas of the kindergarten that they consider important, that they love and that they do not like, explaining their reasons. After the discussion, the preschoolers will create their works on the topic and draw their imaginary kindergarten. They would use the techniques of choice (drawing, pencil, tempera, watercolor, collage, print, etc.) on A3 size paper. Children’s works will be exhibited in the kindergarten “Skadarlija”.

KAD BI ZGRADE PRIČALE – radionica / za srednjoškolce i studente

IF BUILDINGS COULD TALK – workshop / for secondary school pupils and students



Kompleks zgrada Belvil, Novi Beograd
Building Complex Belville, New Belgrade

Vodi: Supervizuelna

Kad bi zgrade pričale je višegodišnji istraživački projekat koji se realizuje u saradnji organizacija FRU iz Skoplja, Bacača sjenki iz Zagreba i Supervizuelne iz Beograda. On rastvara delikatne, unutrašnje tragove brisanja ili nagle izgradnje kolektivnih lokalnih istorija, uzimajući kao primere konkretne gradske prostore – zgrade i njihovo okruženje – koji su (bili) mesto određenja jednog grada ili nekog njegovog dela.

Beogradsko izdanje baviće se pitanjima uspostavljanja odnosa prema javno-privatnom prostoru, kakav je na primer kompleks zgrada Belvil na Novom Beogradu. Kroz radionice, kao i izvođenjem zvučnih „znakova” i performativnim izvođenjem poezije, doživljaj kompleksnosti prostora i njenih dinamika artikulisaće se na vizuelnom, telesnom i zvučnom nivou.

Projekat Kad bi zgrade pričale vode Saša Tkačenko i Mirjana Boba Stojadinović.

<http://ifbuildingscouldtalk.wordpress.com>

Workshop by: Supervizuelna

If Buildings Could Talk is a collaborative project realized in collaboration with the organizations FRU from Skopje, Shadow Casters from Zagreb and Supervizuelna from Belgrade. It unfolds the delicate, inner traces of the erasure or sudden development of collective memory of local history, exemplifying it through concrete urban spaces – buildings and their surroundings – which are/were landmarks in one city/area.

The Belgrade edition is to deal with questions of establishing relations towards public-private space such as the building complex Belville in New Belgrade. Through workshops as well performing sound “signs” and performative execution of poetry, the impression of the complexity of the space and its dynamics will be articulated in visual, bodily and auditory levels.

The project If Buildings Could Talk is guided by Saša Tkačenko and Mirjana Boba Stojadinović.

<http://ifbuildingscouldtalk.wordpress.com>

SUPERVIZUELNA

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KCB – ArtEdu RADIONICA / za osnovce

CCB – ArtEdu WORKSHOP / for elementary school pupils

Vodi: Ana Nedeljković

KCB radionica ArtEdu obuhvata ciklus kreativnih radionica čija je osnovna ideja približavanje programa Kulturnog centra Beograda mladima (posebno srednjoškolicima). Program radionice sastoji se od predstavljanja aktuelne izložbe, diskusije sa umetnicima i kustosima, i praktične primene umetničkog pristupa karakterističnog za datu izložbu (crtanje, slikanje, fotografija, video...).

Radionice su najčešće tematski vezane za neku od aktuelnih izložbi u Centru. Program obuhvata: uvodni razgovor, istraživanje izložbe, druženje sa umetnicima i/ili kustosima, i praktičan rad – otkrivanje različitih mogućnosti izražavanja kroz crtanje, slikanje, vajanje, fotografiju, video.

Dugoročniji cilj programa je definisan kao rad na formiranju buduće aktivne publike i učesnika na lokalnoj umetničkoj sceni, i razvoj saradnje kulturnih i obrazovnih institucija.

Workshop by: Ana Nedeljković

CCB Workshop ArtEdu is a serial of creative workshops whose basic idea is getting the youth (especially high-school students) familiar with the program of the Belgrade Cultural Center. The program consists of presenting the exhibition, discussions with artists and curators, and practical applications of the artistic approach characteristic for a given exhibition (drawing, painting, photography, video...).

The workshops are often related to some of the actual exhibitions. The program encompasses an introductory conversation, exhibition exploration, socializing with artists and/or curators, and practical work – discovering different possibilities of expression via drawing, painting, sculpting, photography, video.

The long-term goal of the program is defined as the work on forming the future active audience and participants on the art scene, as well as the development of collaboration between cultural and educational institutions.

DVORIŠTE PO MERI DETETA – radionica / za osnovece

CHILDREN PLAYGROUND: CUSTOM-
MADE – workshop / for elementary
school pupils



Primarne strukture, Wanås Foundation 2011, bojeni čelik ,10x10x2,7m
Primary structure, Wanås Foundation 2011, painted steel,10x10x2,7m

Vodi: Biljana Branković, PROCES edukativna arhitektura

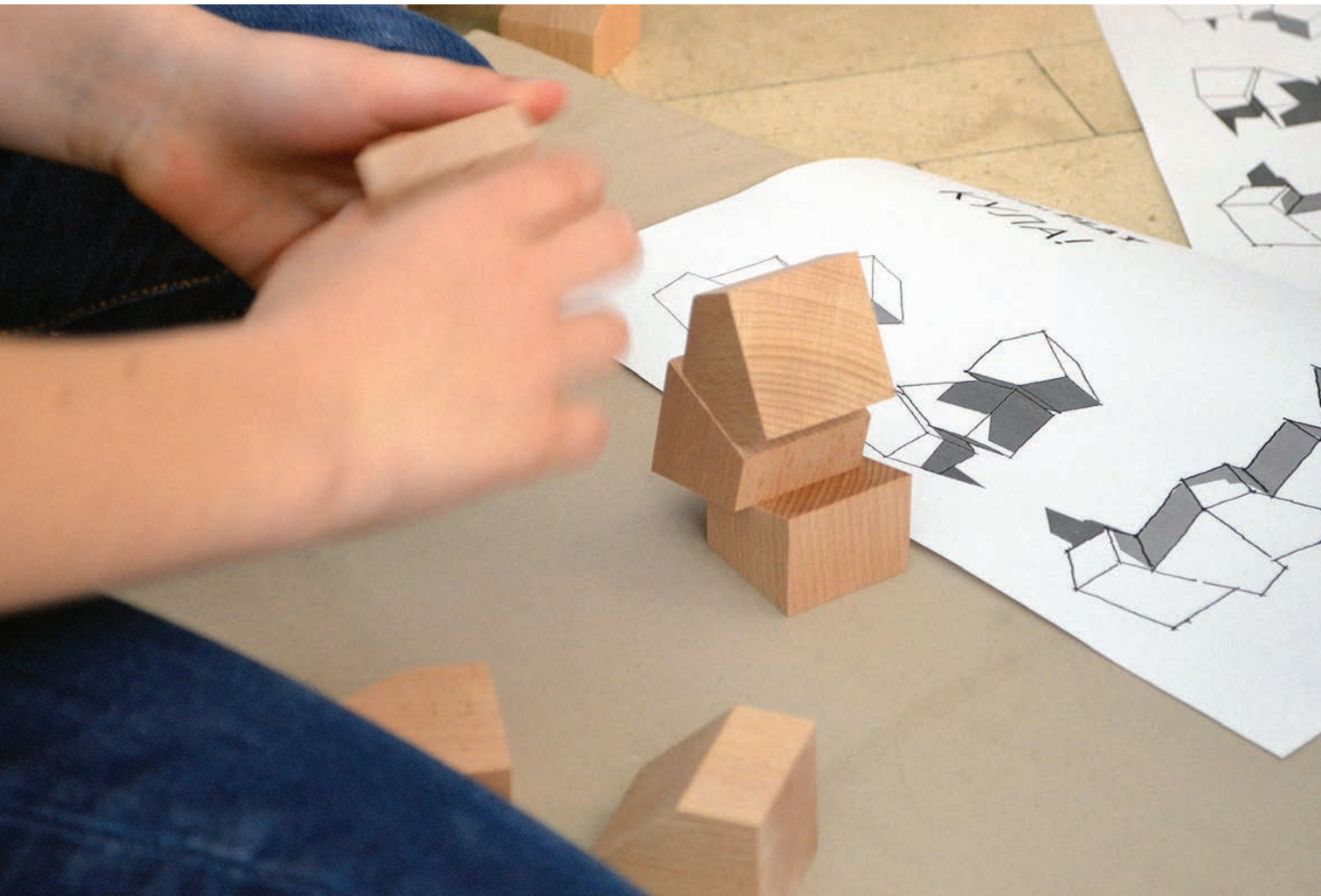
Radionica daje deci aktivnu ulogu u promišljanju i dizajniranju njima namenjenog prostora. Ispitujemo modalitete participativnog urbanog dizajna, kombinujući metode prikupljanja informacija od dece i direktnog rada sa njima na razvoju vizija prostora dvorišta i igrališta u gradu. Tražimo odgovore na pitanja: kako treba da izgleda dvorište po meri deteta u XXI veku i šta deca imaju da kažu o tome.

Radionica je namenjena deci uzrasta od 7 do 10 godina

Workshop by: Biljana Branković, PROCESS Educational Architecture

The workshop provides children with an active role in conceiving and designing space which is intended for them. We examine the modalities of participatory urban design by combining methods of gathering information from children and engaging in direct work with them on the development of envisioned yard areas and playgrounds in the city. We seek answers to the following questions: what is the appearance of a yard that is fitting for a child of the XXI century, and what do children have to say about that.

The workshop was intended for children aged 7 to 10.



Radionica, Proces, 2016 ©BINA Workshop, Process, 2016 ©BINA



TEMATSKJE ŠETNJE

THEME WALKS

BINA šetnje vode vas kroz arhitekturu Beograda, tumače prošlost, sadašnjost i budućnost Beograda izraženu kroz arhitekturu, urbanizam i društvenu istoriju. BINA šetnje otkrivaju Beograd sa reka – Savske obale i ono što ih spaja, sa vidikovaca i visokih objekata – Zapadna kapija Beograda, otvaraju retko otvarane enterijere – Zgrada za slikare, Palata SIV-a, Radio Beograd i Češka ambasada, podsećaju na napuštena, ruinirana, bombardovana ili srušena arhitektonska zdanja – Putem arhitektonske destrukcije, obilaze remek-dela u rekonstrukciji – Muzej savremene umetnosti, istražuju slojeve istorijskog arhitektonskog nasleđa – Stopama osmansko-srpskog Beograda i Jevrejsko nasleđe u Beogradu i ukazuje na poštovanje ogromne arhitektonske, umetničke i istorijske vrednosti prostora sećanja - Alejama Novog groblja.

BINA šetnje pokazuju skrivene i fascinantne detalje objekata i prostora pored kojih ljudi svakodnevno prolaze i ne primećuju ih. Naglasak je na doživljavanju arhitekture kao umetnosti, koja se upoznaje kroz eksterijer i enterijer, uz sagledavanje njene vrednosti i inženjerske suštine. Posebnost šetnji je nesvakidašnji izbor tema i stručno vođenje od strane istoričara umetnosti, arhitekata i graditelja, kao pojedinaca ili udruženja i institucija, koji će svoja naučna i stručna znanja podeliti sa zainteresovanim građanima.

Kroz raznovrstan program šetnji BINA želi da osnaži odnos građana prema izgrađenom prostoru kako bi oni aktivnije učestvovali u razvoju grada u budućnosti, bez obzira na njihovo obrazovanje i zanimanje.

BINA walks take you through the architecture of Belgrade; an interpretation of the past, the present and the future of Belgrade, expressed through architecture, urban planning and social history. BINA walks reveal Belgrade from the rivers – the Sava Banks and What Connects Them, from the belvederes and tall buildings – Western Gate of Belgrade, opens rarely opened interiors – Building for Painters, the Palace of Serbia, Radio Belgrade and the Czech Embassy, reminds us of abandoned, ruined, bombed or demolished architectural buildings – Along the Path of Architectural Destruction, visits masterpieces in reconstruction – Museum of Contemporary Art, explores the layers of historical architectural heritage – In Following the Footsteps of the Ottoman-Serbian Belgrade and Jewish Heritage in Belgrade, and shows respect for the vast architectural, artistic and historical value of the area of remembrance – Cemetery in Through the Lanes of the New Cemetery.

BINA walks show the hidden and fascinating details of buildings and spaces, which people walk by in their busy everyday lives. The emphasis is on experiencing architecture as art, getting acquainted with it through the exterior and the interior, and simultaneously appreciating its values and engineering essence. The special nature of walks is an unusual choice of topics and expert guidance by art historians, architects and builders, as individuals or associations and institutions that will share their scientific and technical knowledge with the interested citizens. Through the various topics of walks, BINA wishes to strengthen the citizens' attitude to the developed environment, so that they could more actively participate in the development of the city in the future, regardless of their education and occupations.

STOPAMA OSMANSKO-SRPSKOG BEOGRADA

FOLLOWING THE FOOTSTEPS OF OTTOMAN-SERBIAN BELGRADE



Konak kneginje Ljubice, Beograd, Foto: Katarina Stradner
Princess Ljubica's Residence, Belgrade, Photo: Katarina Stradner
Guided by: Katarina Stradner

Vodi: Katarina Stradner

Tokom viševjekovne osmanske vladavine nad oblastima današnje Srbije, Beograd je bio važan centar Otomanske imperije. Od zauzeća grada 1521. do predaje ključeva 1867. godine, sa manjim prekidima austrougarske vladavine, Beograd je oblikovan i razvijao se prema modelu osmanskih vlasti. Današnje najstarije jezgro grada sačuvalo je obrise kulture kojoj je nekada pripadalo.

U Beogradu se susretalo stanovništvo različite nacionalne i verske pripadnosti koje je delilo zajednički život. Upoznavanje sa istorijskim, arhitektonskim i urbanističkim razvojem ovog prostora može da otkrije organizaciju života tadašnjeg stanovništva, što je cilj ove šetnje. Beograd je kroz istoriju prošao kroz burne i razorne sukobe, pa nasleđe osmansko-srpskog Beograda nije obimno. Uglavnom se može govoriti o spomenicima iz XIX veka, uz nekoliko izuzetaka iz ranijih perioda.

During the centuries of Ottoman rule over areas of modern Serbia, Belgrade was an important center of the Ottoman Empire. From the conquest of the city in 1521 to the surrender of its keys in 1867, with minor interruptions of Austro-Hungarian rule, Belgrade has developed according to the model of the Ottoman government. Today the oldest core of the city has preserved the outlines of a culture to which it once belonged.

Belgrade was a meeting point for people of different ethnic and religious backgrounds who shared life together. Getting to know the historical, architectural and urban development of this area can reveal to us the organization of life of the then Belgrade's population, which is the goal of this walk. Since Belgrade had a turbulent history and went through tumultuous and devastating conflicts, the legacy of Ottoman-Serbian Belgrade's is exhaustive. Hence, we can speak of heritage monuments dating from the 19th century, but with exceptions in the past.

ZAPADNA KAPIJA BEOGRADA

WESTERN CITY GATE IN BELGRADE



Zapadna kapija Beograda, Foto: Anđelković G., 2016
Western City Gate in Belgrade, Photo Anđelković G, 2016

Vodi: Goran V. Anđelković, Do.co.mo.mo Srbija

U specifičnim uslovima i okolnostima eksperimentalne faze gradnje stanova za tržište nastaje ova dvojna kula, poznata pod imenom Zapadna kapija Beograda, prema nacrtima arhitekta Mihajla Mitrovića (1922), kao krajnje neuobičajen spoj stambene i poslovne namene u tipologiji beogradske stambene arhitekture druge polovine XX veka.

U takvim okolnostima projektovanja i gradnje, paralelno praćenim određenim oblikom participacije između arhitekta, investitora i korisnika, potpuno neobičnim za posleratnu stambenu izgradnju, postavljeni su znatno viši zahtevi u odnosu na tada važeće standarde u Beogradu, kao što su veće površine i strukture stanova, visok kvalitet upotrebljenih materijala i opreme, itd. Tome treba dodati i dosta značajan tehnički i tehnološki faktor, naročito u održavanju ovako visoke zgrade sa brzim liftovima, specijalnim tehničkim uređajima i opremom i sistemom rotacionog restorana u rotondi. To je bila specifična novina, sa poslednjim svetskim tehničkim dostignućima tog vremena kod nas, koja ujedno predstavlja pionirski primer pametne zgrade na prostoru bivše Jugoslavije.

Guided by: Goran V. Anđelković, Do.co.mo.mo Serbia

This twin tower, known as the Western City Gate, designed by architect Mihajlo Mitrović (1922), was constructed under the particular terms and conditions of an experimental phase: building flats for the market. It was an extremely unusual blend of residential and commercial functions in the typology of residential architecture in Belgrade from the second half of the XX century.

Under such circumstances, as far as design and construction are concerned, with a form of collaboration between the architect, the investors and future tenants (something that was somewhat uncommon in the post-war housing) rather higher requirements were set in terms of standards vis-à-vis the existing ones back then in Belgrade, such as: larger surface area and structure of flats, the use of high quality materials and equipment and so on. One should not forget plenty of significant technical and technological factors, were included, especially in relation to the maintenance of such a tall building with high-speed elevators, special technical devices and equipment. There is also a rotating restaurant in the rotunda; a rather remarkable novelty equipped with the latest world technology of that time in our country, which also represents a forerunner of intelligent buildings on the territory of former Yugoslavia.

SAVSKE OBALE I ONO ŠTO IH SPAJA

THE BANKS OF THE SAVA RIVER AND WHAT CONNECTS THEM



Novobeogradská toplana, iz kolekcije Muzeja grada Beograda
Heating plant in New Belgrade, from the collection of the
Belgrade City Museum

Vode: Milena Zindović i Dobrivoje Lale Erić, Do.co.
mo.mo Srbija

Guided by: Milena Zindović i Dobrivoje Lale Erić,
Do.co.mo.mo Serbia

„Leva obala Save bila je austrijska. Od obale pa do Zemuna samo pesak i baruštine. Na obali su bile straže, jedna na samome ušću Save u Dunav, druga na pola puta do železničkog mosta, treća kod samog mosta. Između tih stražara polako su išla stazom pored vode, ukorak, dva mađarska stražara sa puškama i velikim zelenim perjem na kalpacima kao čitavim petlovskim repovima. Između njihovih prolaza bilo je po oko pola sata slobode. To smo mi koristili, preplivali i išli u bare da beremo lokvanj. No jednom su stražari pokvarili red, iznenadili nas i uhvatili Huga koji je bio najdalje otišao i onako goluzdravog oterali ga peške čak u Zemun. Tamo su ga držali sve do noći, a onda doveli natrag na obalu i pustili ga da prepliva.“

Aleksandar Deroko, A ondak je letijo jeroplan nad Beogradom, 1984

“The left bank of the Sava was Austrian. Only sand and marshland all the way to Zemun. The guard posts were positioned at three checkpoints along the river bank: at the confluence of the Sava into the Danube, halfway to Railway Bridge and at the very bridge. Two Hungarian guards, with the rifles slinging down their shoulders and military hats on, lavishly ornamented with huge green feathers, which resembled rooster tails, were walking slowly, and in a synchronised manner between the posts along the path next to the river. There was about half an hour of freedom between their getting from one post to another. We used that precious time to swim and to pluck water lilies in the marshland. But, the guards did not stick to their daily routine on one occasion. They surprised us, captured Hugo who had gone furthest, chased him naked on foot all the way to Zemun. They kept him there over night, then brought him back to the riverbank and let him swim back over.“

Aleksandar Deroko, An' then a plane flew o'er Belgrade, 1984

ALEJAMA NOVOG GROBLJA

ALONG THE ALLEYS OF THE NEW CEMETERY

Vodi: Violeta Obrenović

Razvoj društvenog i kulturnog života i dinamičan porast broja stanovnika Beograda naveli su mitropolit Mihaila da oktobra 1871. godine uputi Ministarstvu unutrašnjih dela predlog da se Tašmajdansko groblje izmesti iz centra grada. Ministarstvo je nadležnost za premeštanje groblja prenelo na Beogradsku opštinu. Nakon mnogobrojnih komisija, sednica i odluka, Beogradska opština je otkupila zemljište iznad Bulbuderskog potoka, u podnožju Zvezdare. Novo groblje se prvi put našlo na planu Beograda iz 1884. godine, na mestu gde se i danas nalazi, a definitivno je uređeno i otvoreno 1886. godine. U Beogradu je jedno od najstarijih grobalja i prvi je planski uređen gradski prostor za sahranjivanje.

Danas, posle više od jednog veka postojanja, Novo groblje predstavlja istorijsko-spomenički memorijal od posebnog značaja za nacionalnu istoriju i kulturu. S obzirom na mnogobrojne spomenike, arhitektonske celine, skulpture i veliki broj grobova znamenitih ličnosti, 1983. godine je proglašeno kulturno-istorijskim dobrom od velikog značaja za Republiku Srbiju. Od 2004. godine Novo groblje je član Udruženja kulturno značajnih grobalja Evrope (ASCE).



Spomenik Živojinu Mišiću, Autor: Đorđe Jovanović, 1921.
Tomb of Živoji Mišić, Author: Đorđe Jovanović, 1921

Guided by: Violeta Obrenović

The development of social and cultural life and the dynamic growth in Belgrade's population led in October 1871 to an initiative by Archbishop Mihailo being placed before the Ministry of Internal Affairs to relocate the Old Tašmajdan Cemetery which was situated in the city center. The Ministry transferred the authority for relocating the Tašmajdan Cemetery to the Belgrade Municipality. After numerous commissions, sessions and decisions, Belgrade Municipality purchased the land above the Bulbuder Stream, at the foot of Zvezdara. The New Cemetery was first included in the plan of Belgrade in 1884, in the site it occupies to this day, and it was finally organized and opened in 1886. It is one of the oldest Belgrade cemeteries and the first city burial ground that was planned and developed.

Today, after more than a century of its existence, the New Cemetery represents a historical monument and memorial of special importance for national history and culture. Due to the numerous memorial monuments, architectural entities, sculptures and the large number of distinguished persons buried there, the New Cemetery was designated in 1983 as having great cultural and historical heritage significance for the Republic of Serbia. In 2004 The New Cemetery became a member of the Association of Significant Cemeteries of Europe (ASCE).

PUTEVIMA ARHITEKTONSKE DESTRUKCIJE

ALONG THE ROUTES OF ARCHITECTURAL DESTRUCTION



Konkurs Nove kapije Beograda, prva nagrada, 2005.

The open competition for a new city gate tower in Belgrade, 2005

Vodi: Aleksandar Staničić

Šetnja će obuhvatiti objekte stradale prilikom NATO bombardovanja 1999. godine: Republičko i (sada već srušeno) Savezno ministarstvo unutrašnjih poslova arhitekata Ivana Antića i Ludviga Tomorija, Dobrovićev Generalštab i zgradu RTS-a u Aberdarevoj ulici. Fokus će biti na procesima koji su se odvijali od trenutka destrukcije i iznetim predlozima/projektima obnove ovih objekata: konkurs „Nove kapije Beograda“ za obe zgrade MUP-a, konkurs „Spomen-obeležje stradalim radnicima RTS-a“ za objekat u Aberdarevoj ulici, kao i očito odsustvo rešenja za zgradu Generalštaba, praćeno brojnim kontroverzama i spekulacijama. Cilj šetnje je upoznavanje učesnika sa hronologijom jedne arhitektonske destrukcije za koju je bombardovanje bilo samo inicijalna kapisla. Predlozi obnove, sa kojima će učesnici šetnje takođe biti upoznati, ukazuju na istančan arhitektonski osećaj za urbanu memoriju i pitanje post-traumatskog nacionalnog identiteta, ujedno rešavajući dilemu zašto oni ni do danas nisu realizovani.

Guided by: Aleksandar Staničić

Visitors will pass by buildings damaged in the buildings damaged in the 1999 NATO bombardment: the Republic and (now already cleared) Federal Ministry of Internal Affairs by architects Ivan Antić and Ludvig Tomori, the Military Headquarters by Dobrović and the Radio Television of Serbia building (RTS) in Aberdareva Street. The focus will be on processes that occurred from the moment of destruction and the given projects/proposals for their renewal: competition “New gates of Belgrade” for both Ministries, competition “Memorial to the perished employees of Radio Television of Serbia” in the Aberdareva Street, and the obvious lack of solution for the Military Headquarters that is plagued by many controversies and speculations. The goal of this walk is to present a chronology of architectural destruction in which the bombardment was only the initial spark. Reconstruction proposals that will also be presented to participants point to delicate architectural sense for urban memory and question of post-traumatic national identity, probably revealing why they haven't been realized thus far.

ARHITEKTURA I SEĆANJE: JEVREJSKO NASLEĐE U BEOGRADU

ARCHITECTURE AND MEMORY: JEWISH HERITAGE IN BELGRADE

Vodi: Milica Rožman

Prisustvo Jevreja u Beogradu beleži se još od XVI veka. Tokom više vekova Jevreji su na ovim prostorima učestvovali u kreiranju vizuelne kulture samog grada. Šetnja „Arhitektura i sećanje: Jevrejsko nasleđe u Beogradu“ predstavice publici osnovnu topografiju jevrejskog nasleđa. Krećući se ulicama Jevrejskom, Solunskom i Visokog Stevana, učesnici šetnje biće upoznati sa prostorom na kojem su Jevreji nekada živeli, kao i sa specifičnostima njihovog života na Dorćolu. Iako na ovom prostoru danas nije sačuvano jevrejsko arhitektonsko nasleđe, biće razmotreno urbanističko jezgro grada, a potom i društveno-političke promene kroz koje je jevrejska zajednica prolazila.

Pažnja će zatim biti posvećena kapitalnim delima arhitekta Samuila Sumbula, najpre zgradi društva Oneg Šabat i Gemulat Hasidim u Jevrejskoj ulici, a potom i Savezu jevrejskih opština Jugoslavije u Ulici kralja Petra. Šetnja se nastavlja do Robnog magazina, najznačajnijeg dela arhitekta Viktora Azrijela. Tokom daljeg obilaska učesnici šetnje će biti upoznati sa delima arhitekata Josifa Najmana i Leona Talvija, kao i sa brojnim privatnim zdanjima koja su podignuta za pripadnike jevrejske zajednice u Beogradu. Obilaskom navedenih građevina sagledaće se kako je jevrejska zajednica kreirala sopstveni identitet, a potom i vizuelnu kulturu samog grada.



Savez jevrejskih opština Jugoslavije, arhitekta Samuil Sumbul.
Foto: Milica Rožman Federation of Jewish Communities of
Yugoslavia, architect Samuil Sumbul. Photo: Milica Rožman

Guided by: Milica Rožman

The presence of Jews in Belgrade has been recorded since the sixteenth century. During the centuries the Jews in the region have participated in the creation of the visual culture of the city. The walk: “Architecture and Memory: Jewish Heritage in Belgrade” will present to the audience the basic topography of Jewish heritage. Walking along the Jevrejska (Jewish) Street, Solunska Street and Visokog Stevana Street, the participants will become acquainted with the area where Jews once lived, and with the specific nature of their lives in Dorćol. Although Jewish architectural heritage has not been preserved in this area, the urban core of the city will be discussed, followed by the socio-political changes that the Jewish community went through.

Attention will then focus on the grand work of architect Samuil Sumbula, firstly on the building of the Oneg Shabbat Society and Gemulat Hasidim in Jevrejska Street, and then on the Federation of Jewish Communities of Yugoslavia in King Peter’s Street. We continue the walk further to the Commodity Magazine, the most significant work by architect Viktor Azrijel. Afterwards, the audience will be familiarized with the works of architects Josif Najman and Leon Talvij, as well as numerous private buildings erected for the members of the Jewish community in Belgrade. By visiting aforementioned buildings, we will look at how the Jewish community created its own identity, as well as the visual culture of the city.

ŽENE U ARHITEKTURI IZMEĐU 1900 i 1960.

WOMEN IN ARCHITECTURE BETWEEN 1900 AND 1960



Vode: Milena Zindović i Marija Pavlović

Šetnjom kroz istorijski centar Beograda, od Ulice kraljice Natalije i Zelenog venca do donjeg Dorćola, proći ćemo pored znamenitih objekata iz prve polovine XX veka, do 1960. godine, čiji su autori bile žene. Žene arhitektae aktivne su u Srbiji od početka veka i svojim delima obeležile su našu izgrađenu sredinu. U centru Beograda svoj trag ostavile su pre svega Jelisaveta Načić – prva žena arhitekta u Srbiji, Jovanka Bončić Katerinić – prva žena diplomirani inženjer u Nemačkoj, Milica Krstić – uspešna u arhitekturi između dva rata i Milica Šterić – osnivačica i dugogodišnja direktorka sektora Arhitektura i urbanizam u „Energoprojekt“.

One su i predstavnice tri različita stila u srpskoj arhitekturi XX veka – neoklasičnog, nacionalnog (srpsko-vizantijskog) i modernog, te ova šetnja kroz njihov opus prikazuje i razvoj naše arhitekture od 1900. do 1960. godine.

www.zad.rs.

Guided by: Milena Zindović and Marija Pavlović

Walking through the historical center of Belgrade, from Queen Natalia Street and Zeleni Venac to lower Dorćol, we will pass important buildings from the first half of the XX century, until 1960, whose authors were women. Women architects have been active in Serbia since the beginning of the century and with their works, they have marked our built environment. In Belgrade's center three architects have left their signatures: Jelisaveta Načić – the first women architect in Serbia, Jovanka Bončić Katerinić – the first woman graduated engineer in Germany, Milica Krstić – a successful architect between the two wars, and Milica Šterić – the founder and long-time director of the Architecture and Urbanism sector of “Energoprojekt”. These three authors are also representatives of three different styles in Serbian architecture of the 20th century – neoclassic, national and modern. Therefore, this walk through their work presents the development of our architecture from 1900 until 1960.

www.zad.rs.



BINA OPEN HOUSE – RADIO BEOGRAD

BINA OPEN HOUSE – RADIO BELGRADE

Vodi: Snežana Ristić

Radio Beograd je od 1947. godine u zgradi na uglu Svetogorske i Hilendarske ulice. Zgrada poznata kao Zanatski dom, što je do Drugog svetskog rata i bila, spomenik je kulture.

Projekat Zanatskog doma delo je tada mladog arhitekte Bogdana Nestorovića (1901-1975), koji je 1931. godine osvojio prvu nagradu na konkursu. Izgradnja ove šestospratne modernističke zgrade završena je relativno brzo, već 1. maja 1933. godine.

Zgrada ima dva krila, u Svetogorskoj i Hilendarskoj ulici, a Nestorović ih spaja dvospratnom kulom koja je sva u prozorima i kolonadama u prizemlju i na poslednjem spratu, čime omekšava oštrinu naglašenih horizontala krila. Ugaona kula podseća na svetionik ili pramac broda, što je bilo uobičajeno za arhitekturu modernističkog pravca.

U ovoj zgradi bio je nekada bioskop „Avala“ u koji se ulazilo iz Hilendarske ulice. Pored tog ulaza još se može prepoznati prozor biletarnice. Zgrada je bila višenamenska: uz poslovni prostor, imala je restoran, hotel i samačke sobe.



Radio Beograd Radio Belgrade

Guided by: Snežana Ristić

Radio Belgrade has been situated in the building at the corner of Svetogorska Street and Hilendarska Street since 1947. This building was also known as the Artisans' Club, at least until the Second War. Today it is a cultural monument.

The design of the Artisans' Club was done by young architect Bogdan Nestorović (1901-1975), who won the first prize at an open competition in 1931. The construction of this six-storey modernist building was completed in a relatively short period, on 1st May 1933.

The building has two wings: one in Svetogorska Street, another in Hilendarska Street. Nestorović connected them with a two-storey tower, which consists of windows and colonnades on the ground and top floors, lightening thus the sharp accented horizontals of the wings.

The corner part of the tower resembles a lighthouse or the bow of a ship, which was a common practice in the architecture of modernist style at that time.

The "Avala" cinema was also once situated in the building, and its entrance was from Hilendarska Street. The box office can still be seen next to the entrance. It was a multi-purpose building. It functioned as office space, but there was a restaurant, a hotel and rooms for singles as well.

BINA OPEN HOUSE – MUZEJ SAVREMENE UMETNOSTI – OBILAZAK GRADILIŠTA

BINA OPEN HOUSE – THE MUSEUM OF CONTEMPORARY ART – VISIT TO THE CONSTRUCTION SITE



Muzej savremene umetnosti Beograd, arhitekta: I. Antić i I. Raspopović, 1961-65. Museum of Contemporary Art, Belgrade, architects: I. Antić and I. Raspopović, 1961-65.

Vodi: Goran Vojvodić

Ove godine navršava se deset godina od kada je zgrada Muzeja savremene umetnosti (MSU) zatvorena za javnost zbog radova na rekonstrukciji, adaptaciji i dogradnji. Muzej savremene umetnosti jedan je od najreprezentativnijih muzejskih objekata u Srbiji koji je građen namenski (1960-1965). MSU je proglašen za kulturno dobro Republike Srbije 1987. godine. Arhitekti objekta su Ivanka Raspopović (1930-2015) i Ivan Antić (1923-2005), koji su pobedom na javnom konkursu 1960. godine osvojili prvu nagradu i mogućnost realizacije projekta. Na izuzetnoj lokaciji ka reci, u okviru nekadašnje planirane zone muzeja, ovo modernističko zdanje predstavlja najznačajniji objekat koji su ostvarili arhitekti pobornici modernog pravca u arhitekturi.

Uz organizovanu šetnju tokom BINA OPEN HOUSE obilaska posetioci će moći da se upoznaju sa savremenim materijalima za izvođenje radova na enterijeru, instalacijama i fasadi, kao i sa arhitektonskim izazovima koje ova rekonstrukcija predstavlja.

www.msu.org.rs

Guided by: Goran Vojvodić

This year marks the ten years since the building of the Museum of Contemporary Art (MCA) was closed to the public due to work on reconstruction, adaptation and extension. The Museum of Contemporary Art is one of the most representative museum buildings in Serbia, which was purpose-built (1960-1965). In 1987, the MCA was declared a cultural monument of the Republic of Serbia. The architects of the building are Ivanka Raspopović (1930-2015) and Ivan Antić (1923-2005), who, by winning the open competition in 1960, won first prize and the possibility of project realization. In an exceptional location overlooking the river, within the previously planned museum zone, this modern edifice is the most important facility realized by modern architects – supporters of the modern school of architecture.

In addition to the organized walks during the BINA OPEN HOUSE tour, visitors will be able to get familiar with modern materials used for executing works on the interior, installations and facade, as well as the architectural challenges posed by this reconstruction.

www.msu.org.rs

BINA OPEN HOUSE – PARISKA DAMA NASPRAM KALEMEGDANA: ZGRADA ZA SLIKARE U PARISKOJ 14

BINA OPEN HOUSE – THE PARISIAN LADY ACROSS KALEMEGDAN: A BUILDING FOR PAINTERS IN PARISKA STREET 14

Vodi: Goran V. Anđelković, Do.co.mo.mo Srbija

Na savskoj padini, nadomak Knez Mihailove ulice i kalemegdanskog parka, u vrednoj ambijentalnoj celini istorijskog jezgra Beograda postojano stoji šezdesetogodišnja Pariska dama. Iza platana od opeke, francuskih prozora i vertikalne bele trake sa nestandardnim prozorskim ramovima ona čuva tajne svojih stanara, naših čuvenih slikara druge polovine XX veka. Nastala je prema nacrtima arhitekta Miroslava Mirka Jovanovića (1924-2003) na tada praznoj parceli, kao poslednji zaokružujući objekat ove blokovske celine u duhu savremene arhitekture i uspešan primer interpolirane blokovske gradnje.

Povezivanjem nespovjivih i nesrodnih funkcija stanovanja i slikarskih ateljea, izrazito specifičnih u beogradskoj stambenoj arhitekturi druge polovine XX veka, i istovremenim rešavanjem vertikalnih i horizontalnih planova pomoću upotrebe polovine spratne visine u slikarskim ateljeima, stvoreni su razigrani nivoi sa atipičnim rešenjima unutrašnje organizacije stambenih jedinica koji su se dosledno preslikavali u dualističkom likovnom izrazu, sa vidno izraženim koloritom i taktilnošću fasadnog pročelja jedne krajnje racionalne i geometrijski čiste arhitekture u duhu De Stijla.



Stambena zgrada sa izložbenom galerijom MSUB, Katalog Savremena srpska arhitektura 1968. The residential building with the MoCAB Gallerz, Catalogue of Modern Serbian Architecture, 1968

Guided by: Goran V. Anđelković, Do.co.mo.mo Serbia

There is a sixty-year-old lady standing resolutely on a slope above the river Sava, near Knez Mihailova Street and Kalemegdan Park, within a significant block of buildings in the historic heart of Belgrade. These buildings have been keeping the secrets of its tenants - our famous painters from the second half of the twentieth century - behind their brick canvases, French windows and vertical white stripes on the irregular window frames. The building was designed by architect Miroslav Mirko Jovanović (1924-2003) and built as the last building within the existing block in the manner of modern architecture on a vacant lot. This old lady is a perfect example of the interpolated block structures. By linking disparate and unrelated functions of housing and painters' studios, something that is exceptionally peculiar in Belgrade residential architecture from the second half of the twentieth century, whilst resolving the vertical and horizontal plans thanks to the use of a half storey height in the painters' studios, the architect created playful levels with extremely atypical solutions for the interior organization of housing units. These levels were re-created consistently in a dualistic visual expression with a manifestly heightened colouration and with tactility of the facade front, belonging thus to an extremely rational and geometrically pure type of architecture in the De Stijl-like manner.

BINA OPEN HOUSE – PALATA SAVEZNOG IZVRŠNOG VEĆA U NOVOM BEOGRADU – PALATA „SRBIJA“

BINA OPEN HOUSE – PALACE OF THE FEDERAL EXECUTIVE COUNCIL IN NOVI BEOGRAD – PALACE “SERBIA”

Vode: Sandra Vesić Tesla i Slavomir Anđelić

Palata Saveznog izvršnog veća jedno je od najreprezentativnijih ostvarenja posleratne arhitekture Beograda i Jugoslavije. Svečano je otvorena 1961. godine povodom održavanja Prve konferencije nesvrstanih zemalja u Beogradu i tokom pedesetogodišnje istorije bila je mesto održavanja važnih političkih događaja. Započeta po prvonagrađenom projektu arhitekta Vladimira Potočnjaka, Antona Urliha, Zlatka Nojmana i Dragice Perak iz 1947, a realizovana prema rešenju Mihaila Jankovića i projektnog biroa „Stadion“, označila je pobedu modernističkog shvatanja u jugoslovenskoj arhitekturi. Istorija objekta pokazuje svu složenost vladajućih političkih, kulturnih i društvenih odnosa na ovim prostorima. Jedinstven program enterijera, sa mnogobrojnim delima likovne i primenjene umetnosti, koja čine integralni deo zdanja, daje Palati karakter svojevrsne galerije jugoslovenske umetnosti XX veka. Prvi deo šetnje obuhvatiće obilazak objekta sa ciljem da se sagledaju i obrazlože njegove arhitektonske i urbanističke vrednosti, nakon čega će posetioci imati priliku da vide jedinstveno unutrašnje uređenje sa akcentom na reprezentativne prostore.



Enterijer Palate Srbija, Foto: Dušan Đorđević
Photograph of Palace Serbia, Photo: Dušan Đorđević

Guided by: Sandra Vesić Tesla and Slavomir Anđelić

The Federal Executive Council Building is one of the most representative realizations of postwar Belgrade and Yugoslav architecture. It was officially opened in 1961 on the occasion of the first Conference of Non-Aligned Countries in Belgrade, and in its fifty-year history it has been the venue of important political events. Work on it commenced according to the winning project of architects Vladimir Potočnjak, Anton Ulrich, Zlatko Neumann and Dragica Perak in 1947, and was realized to the design of Mikhail Jankovic and Design Office “Stadium”, marking the victory of the modernist conception in Yugoslav architecture. The history of the building shows all the complexity of the governing political, cultural and social relations in the region. The unique interior design program, with numerous works of fine and applied arts, which are an integral part of the building, gives the Palace the character of some kind of gallery of Yugoslav art of the XX century.

The first part of the walk will involve a tour of the building with the aim of observing and explaining its architectural and urban planning values, after which the visitors will have the opportunity to see a unique interior design with emphasis on representative premises.

BINA OPEN HOUSE – AMBASADA REPUBLIKE ČEŠKE U BEOGRADU

BINA OPEN HOUSE – EMBASSY OF THE CZECH REPUBLIC IN BELGRADE

Vodi: Vladana Putnik Prica

Poreklo češko-srpskih kulturnih veza potiče još od sredine devetnaestog veka sa doseljavanjem Čeha u Kneževinu Srbiju. Po završetku Prvog svetskog rata, panslovenstvo je konačno ostvarilo svoje ciljeve kada su formirane nezavisne slovenske države. Izgradnja Čehoslovačkog poslanstva u Beogradu 1927. godine, prema projektu arhitekta Alojza Mezere, slikovito predstavlja upravo oličenje tog duha. Položaj koji ambasada zauzima u urbanom miljeu Beograda, u neposrednoj blizini najznačajnijih državnih institucija, svedoči o snažnoj diplomatskoj vezi između Čehoslovačke i Kraljevine Srba, Hrvata i Slovenaca tokom međuratnog perioda. Iako u osnovi akademski koncipirana, zgrada Čehoslovačkog poslanstva je svedenom, ali monumentalnom arhitekturom najavila dolazak moderne arhitekture u beogradsku sredinu. Posetioci će prilikom obilaska današnje Ambasade Republike Češke moći da vide njen raskošan i reprezentativan enterijer, umetnička dela i predmete koji se u njoj čuvaju, kao i da saznaju nešto više o češkim arhitektama koji su stvarali u Beogradu.



Enterijer ambasade Republike Češke, Beograd
Interior of the Embassy of the Czech Republic, Belgrade

Guided by: Vladana Putnik Prica

Czech-Serbian cultural relations date as far back as the mid-nineteenth century when Czechs began to arrive and settle in the Principality of Serbia. After the end of the First World War, Panslavism finally reached its goals by forming the independent Slavic states. The construction of the Czech Embassy in Belgrade in 1927, designed by architect Alois Mezera, depicts the Panslavic spirit in the best way. The location of the Embassy in the urban heart of Belgrade, near the most significant state institutions, testifies to the strong diplomatic relationship between Czechoslovakia and the Kingdom of Serbs, Croats and Slovenes during the interwar period. Although it was conceived in an academic manner, the building of the Czech Embassy, with its reduced but monumental architecture, announced the arrival of Modern architecture in Belgrade.

During their visit to the Embassy of the Czech Republic, visitors will have an opportunity to see its luxurious and representative interior, the artwork that is part of Embassy's collection, and they will also find out more information about the Czech architects who worked in Belgrade.



Ambasada Republike Češke
u Beogradu

OSNIVAČI I PARTNERI
FOUNDERS AND PARTNERS

Društvo arhitekata Beograda (DAB) je dobrovoljna, nevladina, neprofitna, stručno-naučna, interesna, profesionalna, vanstranačka organizacija naučnih i stručnih radnika u oblasti arhitekture. Osnovano je 23. juna 1960. godine u okviru tadašnjih organizacija Saveza arhitekata Srbije i Saveza inženjera i tehničara Srbije. Ciljevi Društva su afirmacija, unapređenje i zaštita arhitekture kao profesije i njenog statusa u okviru društvenih i kulturnih tokova u Srbiji, zaštita i afirmacija temeljnih vrednosti, interesa i položaja arhitekture u društvu, zaštita društvene i stručne samostalnosti i osiguranje uslova za obavljanje profesije, kao i zaštita autorskih prava arhitekata, organizovanje profesionalnog rada članova u odnosu na potrebe i zahteve izgradnje, a na dobrobit društva i njegovih građana, posebno sa stanovišta profesionalnog kodeksa arhitekata, inspirisanje i sprovođenje delatnosti tako da se utiče na razvoj arhitekture i arhitektonsko-urbanističkog stvaralaštva organizovanjem i sprovođenjem svih vrsta konkursa, izložbi, konferencija i seminara, izdavačke delatnosti, praćenje stranih dostignuća i dr., dodeljivanje nagrada i priznanja za posebna dostignuća u oblasti arhitekture. Društvo arhitekata Beograda je priznala UIA (L'Union Internationale des Architecture). Sadašnja predsednica društva je Vesna Cagić Milošević.

www.dab.rs

The Association of Belgrade Architects (DAB) is a voluntary, non-government, non-profit, technical-scientific, interest, professional, and non-party organization of scientific workers and professionals in the field of architecture. It was established, within the Union of Architects of Serbia and the Union of Engineers and Technicians of Serbia, on 23rd June 1960. The objectives of the Association are affirmation, improvement and protection of architecture as a profession, as well as of its status within the social and cultural flows in Serbia, protection and affirmation of fundamental values, interests and position of architecture in the society, protection of social and professional independence, as well as ensuring conditions for carrying out professional work, protection of author's rights of architects, organizing professional work of its members with relation to their needs and requirements for construction, and for the benefit of the society and its citizens, particularly from the aspect of professional code of architects, inspiring and performing industry activities so as to encourage the development of architecture and creativity in architecture and urban planning by organizing and realizing all types of competitions, exhibitions, conferences and seminars, publishing activities, following foreign achievements, etc, as well as awarding prizes and recognitions for special achievements in the field of architecture. The Association of Belgrade Architects was recognized by the UIA (L'Union Internationale des Architecture). The current president of the Association is Vesna Cagić Milošević.

www.dab.rs



Kulturni centar Beograda u 2017. godini obeležava šezdeset godina od osnivanja

Nastao kao informativno-kulturni centar, tokom svih ovih godina menjao je svoju ulogu, širio polja delovanja i aktivno učestvovao u predstavljanju i stvaranju kulturno-umetničkih sadržaja i promišljanja kulturnog delovanja, ne samo u Beogradu već i u Srbiji. Brojni programi koji su autentično nastali i organizovani u Kulturnom centru Beograda i danas predstavljaju neke od najznačajnijih kulturnih manifestacija našeg glavnog grada i čitave zemlje. Centar je pravi dom svih umetnosti osim pozorišne, ali je i ona u svom alternativnom izrazu često zastupljena u delovanju ove programski polivalentne kuće umetnosti i kulture. Svojom formulom „mnoštvo umetnosti iz jednog centra“ i atraktivnom lokacijom u strogom centru grada, Kulturni centar Beograda je nezaobilazno mesto u upoznavanju grada, aktivni i dinamični tvorac i stalni oslonac kulturnog života, čije delovanje povezuje ovu evropsku prestonicu sa mnogim tačkama na kulturnoj mapi sveta. Tokom jubilarne godine pokušaćemo da skrenemo pažnju na šezdeset godina postojanja Kulturnog centra Beograda, koji kao jedinstveno izvišće i pouzdano uporište urbane kulture Beograda već decenijama postojano podržava visoke stvaralačke domete, pritom pomerajući granice kreativnosti, stalno negujući otvoreni kritički dijalog, ucrtavajući nove produkcijske i organizacione standarde i osvajajući nove prostore za umetnost i kulturu.

In 2017, the Cultural Centre of Belgrade marks its sixty-year anniversary

It was created as an informational and cultural center, and has changed its role over the years, expanded its field of activities and actively participated in the creation and presentation of the cultural and artistic content and concept of cultural activities, not only in Belgrade but also in Serbia. A number of programs that were originally established and organized at the Cultural Centre of Belgrade represent some of the most important cultural events of our capital and the whole country even today. The center is a true home of all the arts, apart from the theater, though it too is often represented in its alternative form, in the activities of the polyvalent program of this place of arts and culture. With its “many arts from one center” formula and an attractive location in the center of the city, the Belgrade Cultural Center is an essential place for exploring the city, an active and dynamic creator and permanent support of cultural life, whose work links this European capital with many points on the cultural map of the world. During the anniversary, we will try to draw attention to the sixty years of the Cultural Centre of Belgrade, which has for decades continually supported high creative achievements, as a unique source and sound base of the urban culture in Belgrade, pushing the boundaries of creativity, constantly fostering an open critical dialogue, setting up new production and organizational standards and conquering new fields in art and culture.

Urbanistički zavod Beograda nastao je iz Biroa za podršku gradskom arhitekti Nikoli Dobroviću pre 70 godina. Danas, kao javno preduzeće, Urbanistički zavod se dosledno bavi osmišljavanjem, analiziranjem i planiranjem razvoja Beograda. Kroz dva veka i u okviru pet država, generacije arhitekata i urbanista uradile su brojne strateške, prostorne i urbanističke planove, projekte i studije i stalna su podrška Gradu u kreiranju i implementaciji strategija urbanog razvoja.



УРБАНИСТИЧКИ ЗАВОД БЕОГРАДА
ЈАВНО УРБАНИСТИЧКО ПРЕДУЗЕЋЕ

Urban Planning Institute of Belgrade originated from the Directorate of the City Architect Nikola Dobrović, 70 years ago. As a public enterprise, it provides professional support to the City in creation and implementation of its urban development strategies. Throughout two centuries and five states, generations of architects and urban planners have been consistently conceptualizing, studying and planning the City of Belgrade's urban development through numerous spatial and urban plans, projects and studies.

Udruženje arhitekata Srbije (UAS) je dobrovoljno, nevladino, neprofitno, stručno-naučno udruženje gradskih i regionalnih društava i organizacija arhitekata koje deluje na području Republike Srbije. Cilj ovog udruženja je razvijanje i afirmacija srpske arhitekture i urbanizma, kulture prostora i zaštite životne okoline, u skladu sa etikom i principima arhitektonskog poziva. Udruženje arhitekata Srbije je član: Saveza inženjera i tehničara Srbije, Međunarodne unije arhitekata (International Union of Architects – UIA) od 1968. godine i Arhitektonskog saveta Evrope (Architects' Council of Europe – ACE) od 2013. godine. UAS je dobio status reprezentativnog udruženja u kulturu RS na osnovu Zakona o kulturu iz 2012. godine.

The Association of Architects of Serbia (AAS) is a voluntary, non-governmental, non-profit, professional scientific association of city and regional companies and organizations of architects operating in the Republic of Serbia. The aim of this association is to develop and promote Serbian architecture and urban planning, spatial culture and environmental protection, while respecting the ethics and principles of the architectural profession.

The Association of Architects of Serbia is a member of the following: Association of Engineers and Technicians of Serbia, International Union of Architects – UIA since 1968 and the Architects' Council of Europe – ACE since 2013. UAS received the status of a representative association in the culture of the Republic of Serbia, pursuant to the Law on Culture from 2012.



Удружење архитеката Србије
Union of Architects of Serbia

BIOGRAFIJE UČESNIKA
PARTICIPANTS' BIOGRAPHIES

A



Adam Kobriža je studirao građevinu i sociologiju u Budimpešti (Mađarska). Radio je kao inženjer u oblasti vodoprovrede i ekologije, a zatim za „Klub mađarskih biciklista“ i druge neprofitne organizacije kao menadžer projekta i stručnjak za komunikaciju. Godine 2010. osnovao je internet i onlajn komunikacionu kompaniju „Mindforum“. Istovremeno, osnovao je i neprofitnu kompaniju „Mindspace“ kako bi podigao svest o konceptu pametnog grada i pokrenuo bolje gradsko i neformalno obrazovanje u oblasti održivosti. Od 2013. godine je suvlasnik „Lumen“ kafe-bara u Budimpešti. Od 2014. godine član je pokretačkog tima Deca elemenata, koji radi na dečjim pričama prezentovanim preko tableta za globalno tržište.

Adam Kobrizsa studied Civil Engineering and Sociology in Budapest (Hungary). Worked as engineer in the field of water management and ecology, worked for “Hungarian Cyclists’ Club” and other nonprofit organization as project manager and communication expert. In 2010 he established a web and online communication company “Mindforum”. In parallel, he also founded a nonprofit company “Mindspace” to raise awareness about smart city concept, take actions for better cities and non-formal education in the field of sustainability. He is co-owner of “Lumen” Cafe and Bar in Budapest from 2013. From 2014 he is a member of the Children of the Elements startup team to work on children stories on tablets for the global market.



Aleksandra Jovanić je diplomirani programer i doktor digitalne umetnosti. U zvanju docenta predaje na sva tri nivoa studija, na osnovnim na Fakultetu likovnih umetnosti, na master studijama Fakulteta primenjenih umetnosti i umetničkim doktorskim studijama Univerziteta umetnosti u Beogradu. U svakodnevnom istraživanju, kao i pedagoškom radu, fokusira se na različite tehnologije novomedijske umetnosti, interaktivnu umetnost, umetničke igre i generativnu umetnost.

Aleksandra Jovanić is a Graduate Programmer and holds a PhD in Digital Arts. She is currently teaching,

in the capacity of assistant professor, on all three levels degrees of study, i.e. at Undergraduate Studies of the Faculty of Fine Arts, Master Studies of the Faculty of Applied Arts and Doctoral Art Studies at the University of Arts in Belgrade. Her everyday research and teaching focuses on different technologies of new media art, interactive art, art games and generative art.

Aleksandar Kadijević je diplomirao 1987. godine na Odeljenju za istoriju umetnosti Filozofskog fakulteta u Beogradu. Za primarnu oblast naučnog rada odabrao je istoriju srpske i evropske arhitekture novijeg doba. Magistarski (1991) i doktorski rad (1995) odbranio je na matičnom odeljenju. Od 1989. do 2006. godine biran je u sva univerzitetska zvanja, od asistenta-pripravnika do redovnog profesora na predmetu Istorija arhitekture. Od 1988. do 2017. godine, u zemlji i inostranstvu, objavio je 310 radova, uključujući dvanaest knjiga (sedam samostalnih i pet u koautorstvu). Član je Akademije arhitekture Srbije.

Aleksandar Kadijević graduated in 1987 at the Department of Art History of the Faculty of Philosophy in Belgrade. He selected the history of Serbian and European architecture of the modern age as the major field of his scientific work. He defended his master's thesis (1991) and doctorate dissertation (1995) in the main department. From 1989 to 2006, he was elected to all university titles, from assistant-trainee to a full-time professor on the course of Architecture History. From 1988 to 2017, in Serbia and abroad, he has published 310 papers, including twelve books (seven independent works and five as a co-author). He is a member of the Academy of Architecture of Serbia .

Aleksandar Staničić je naučni saradnik na Italijanskoj akademiji naprednih studija Univerziteta Kolumbija u Americi. Doktorirao je Arhitektonsku kompoziciju na Politehničkom univerzitetu u Milanu 2014. godine, sa Doctor Europaeus sertifikatom. Njegov naučni rad se bavi fenomenom proračunate destrukcije arhitekture u savremenim konfliktima, fabrikacijom identiteta i memorije tretmanom arhitektonskog nasleđa u postkonfliktnim rekonstrukcijama i vezom ideologije i arhitektonskog projektovanja.



Aleksandar Staničić, Associate Research Scholar at the Italian Academy for Advanced Studies, Columbia University, in America. He received Ph.D. in Architectural Composition from the Politecnico di Milano in 2014, with the Doctor Europaeus Certification. His research examines the phenomena of calculated destruction of architecture in modern-day conflicts, the fabrication of identity and memory via the (mis)treatment of architectural heritage in post-conflict reconstruction, and the ideology behind architectural design.



Aleksandru Vuja je diplomirao je na Arhitektonskom fakultetu Univerziteta u Beogradu. Od 1993. godine zaposlen je na ovom fakultetu u saradničkim i nastavničkim zvanjima, a od 2013. u zvanju vanrednog profesora. Osvojio je mnogobrojne nagrade i Gran Prix Salona arhitekture 2014. godine. Osnovao je sa Milanom Đurićem 2000. godine arhitektonsku praksu u okviru DVA Studija u Beogradu.

Aleksandar Vuja graduated from the Faculty of Architecture, University of Belgrade. Since 1993 he has been employed at this faculty, in collaborative teaching positions and since 2013 he has taught as an Associate Professor. Mr. Vuja has won many awards including the Grand Prix of Salon of Architecture in 2014. He was the founder of the architectural practice DVA Studio along with Milan Đurić in Belgrade 2000.



Aleksandra-Marija Rigler je diplomirala na Fakultetu za arhitekturu i urbanizam u Temišvaru 2015. godine. Jedan je od osnivača udruženja În comunitate nevladine organizacije koja se bavi javnim prostorom. Od 2013. godine uključena je u De-a arhitectura in my city obrazovni program za školsku decu. Od 2015. Aleksandra saraduje sa Udruženjem arhitekata Rumunije (ogranak u Okrugu Timiș) na organizovanju različitih događaja iz oblasti arhitekture. Godine 2016. bila je deo organizacionog tima Bijenala arhitekture BETA u Temišvaru

Alexandra-Maria Rigler graduated from the Faculty of Architecture and Urbanism Timisoara in 2015. She is the co-founder of the În comunitate Association,

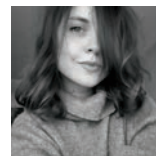
an NGO dealing with public space. Since 2013, she has been involved in De-a arhitectura in my city, an educational program for schoolchildren. From 2015 Alexandra has collaborated with the Romanian Order of Architects, Timis County Branch, in organizing architecture events. In 2016 she was part of the organizing team of the Biennale of architecture BETA 2016 in Timisoara.

Ana Dajić je osnovno i master obrazovanje stekla na Odeljenju za Etnologiju i antropologiju Filozofskog fakulteta u Beogradu. Danas je saradnica i istraživačica na brojnim projektima iz oblasti kulture, kulturnog nasleđa i antropologije detinjstva. Trenutno sprema izložbu u Etnografskom muzeju u Beogradu koja je inspirisana njenom master tezom, a rezultat je njenog interesovanja za materijalnu kulturu, studije potrošnje i dečje igre. U slobodno vreme najviše voli da se bavi muzikom, u kojoj se posebno ostvaruje kao autorka i urednica radio-emisije „Dirižabl“.

Ana Dajić obtained a BA and an MA from the Department of Ethnology and Anthropology at the Faculty of Philosophy in Belgrade. She is involved in multiple projects dealing with culture, cultural heritage and the anthropology of childhood as an assistant researcher. She is currently preparing an exhibition for the Ethnographic Museum in Belgrade inspired by her Master's thesis, which is the result of her interest in material culture, consumption studies and children's games. In her spare time she enjoys music, most notably through the authorship and editing of the radio show "Dirižabl".

Ana Nedeljković je diplomirala i doktorirala na Fakultetu likovnih umetnosti u Beogradu. Bavi se crtežom, instalacijom, animiranim filmom i edukacijom u oblasti savremene umetnosti. Od 2013. godine angažovana je kao stručna saradnica Kulturnog centra Beograda za edukativne programe.

Ana Nedeljković graduated and PhD from faculty of Fine Arts in Belgrade. She's engaged with the drawing, installation, animated movie and education in the field of contemporary art. Since 2013, she worked as a



professional associate of the Belgrade Cultural Centre for educational programs.



Angelina Banković je diplomirani istoričar umetnosti, master kulturologije i student doktorskih studija na Odeljenju za istoriju umetnosti Filozofskog fakulteta u Beogradu. Zaposlena je kao stručni saradnik – kustos u Zbirci za arhitekturu i urbanizam Muzeja grada Beograda. Njena glavna interesovanja su u polju muzeologije, muzeografije, zaštite, digitalizacije, interpretacije i upotrebe kulturnog nasleđa, kao i istorije umetnosti XIX i XX veka.

Angelina Banković holds a BA degree in Art History and MA degree in Cultural Studies. Since 2015 she is a PhD candidate at Belgrade University, Faculty of Philosophy, Department for Art History. She is in charge for the Collection of Architecture and Urbanism in the Belgrade City Museum. Her main interests are museum studies, museography, protection, digitization, interpretation and use of cultural heritage, as well as art history of XIX and XX century.

B

UG Beogradski festival cveća (BFC) istražuje, razvija i promoviše kulturu urbane regeneracije koja se zasniva na participaciji kreativaca, zajednica i pojedinaca, korišćenju alata primenjene arhitekture, urbanog i pejzažnog dizajna i oblikovanju javnog prostora kao mesta socijalne i kulturne integracije. Organizovanjem javnih događaja i terenskih akcija, edukacijom, razmenom informacija i dobre prakse, BFC saraduje sa različitim akterima – organizacijama, javnim institucijama, građanima i preduzećima – koji svojim delovanjem neposredno utiču na kreiranje i održavanje otvorenih javnih gradskih prostora.

CA Belgrade Flower Festival (BFF) researches, develops and promotes urban regeneration culture, based on participation of creative people, communities and individuals; the use of tools that are common in applied architecture, urban and landscape design; modelling the public space as a place of social and

cultural interaction. Through public events and field actions, education, exchange of information and good practice, BFF collaborate with different organisations, public institutions, citizens and businesses that make a direct impact on creating and maintaining the open public urban spaces with their activities.

Biro VIA – Vojvodić Ivanović arhitekti nastaje 2007. godine kao rezultat spajanja do tada nezavisnih profesionalnih karijera Jelene Ivanović Vojvodić i Gorana Vojvodića. Delatnost biroa obuhvata arhitektonsko-urbanističko projektovanje, rekonstrukcije postojećih objekata, enterijera i sl. Biro VIA odlikuje savremeni arhitektonski izraz u oblikovnom i funkcionalnom smislu, kao i u oblasti primenjenih materijala i tehnologija.

Bureau VIA – Vojvodić Ivanović Architects was formed in 2007 as a result of the independent professional careers of Jelena Ivanovic Vojvodic and Goran Vojvodić. The bureau's activities include architectural and urban design, reconstruction of existing buildings, interiors etc. Bureau VIA maintains a distinguished contemporary architectural expression, both in formal and functional terms as well as in the field of applied materials and technologies.

Branislav Nikolić je diplomirao 1996. godine na Akademiji umetnosti u Novom Sadu, odsek slikarstva. Magistrirao je na akademiji Dutch Art Institute u Enschede (Holandija) 2001. godine i na Akademiji umetnosti u Novom Sadu, 2002. Član je ULUS-a od 1995. godine. Selektor je Jalovičke likovne kolonije od 2002. (www.jalovik.net). Bavi se slikarstvom, skulpturom, videom, dizajnom i kustoskim radom. Do sada je izlagao na 22 samostalne i više grupnih izložbi u zemlji i inostranstvu.



Branislav Nikolić graduated from the department of Painting at the Academy of Fine Arts in Novi Sad in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede (Holland) in 2001 and in 2002 from the Academy of Arts in Novi Sad. From 1995 he has been a member of ULUS and from 2002

on the selection committee for the Jalovik Art Colony (www.jalovik.net). He works in painting, sculpture, video, design and as a curator. Branislav has exhibited in 22 solo and many more group exhibitions in Serbia and abroad.



Branislav Popović je diplomirani inženjer arhitekture, direktor Direkcije za građevinsko zemljište i izgradnju Beograda, JP (od 2014). Završio je Arhitektonski fakultet Univerziteta u Beogradu 1991. godine. Shodno obrazovanju i velikom radnom iskustvu, stekao je mogućnost sagledavanja situacija i pronalaženja najboljeg mogućeg rešenja u poslovnim zahtevima, ne samo iz usko stručne perspektive već i sa šireg aspekta organizacije i rada u javnom sektoru. Radio je na realizaciji više interdisciplinarnih projekata iz oblasti urbanizma, arhitekture, projektovanja i izvođenja radova.

Branislav Popović is a graduate architect, Director of the Directorate for Building Land and Construction of Belgrade, PS (2014). He completed his studies at the Faculty of Architecture, University of Belgrade, in 1991. Due to his education and great work experience, he gained the possibility of analyzing the situation and finding the best possible solutions in business requirements, not only from the narrow technical perspective but also from the broader aspect of the organization and work in the public sector. He worked on the implementation of several interdisciplinary projects in the field of urban planning, architecture, design and construction.

C

Č

Čuvari parka su tim antropologa, arhitekata i urbanista, dizajnera i menadžera u kulturi koji se 2015. godine okupio oko komšijske inicijative da se očiste i ožive zajednički otvoreni prostori u okolini Mileševske ulice u Beogradu. Pošavši od jednostavne ideje da treba da „uzmemo metlu u ruke i sredimo naš park”, sprovedene

su akcije čišćenja u koje su se uključile sve generacije komšija, lokalni preduzetnici i umetnici. U toku 2016. godine tim je započeo temeljnije promišljanje odnosa prema zajedničkim prostorima, i posebno prema komšijskom Platou, u saradnji sa Filozofskim i Arhitektonskim fakultetom u Beogradu.

The Park Keepers are a team of anthropologists, architects and urban planners, as well as designers and cultural managers who gathered around neighborhood initiatives in 2015 in order to cleanse and revive the general open spaces around Mileševska Street in Belgrade. Starting from the simple idea that we should “take the brooms into our hands and fix our park,” cleaning campaigns were carried out, which included all generations of neighbors, local entrepreneurs and artists. During 2016, the team started a thorough rethink of the attitude towards the common areas and the special neighborhood Plateau, in collaboration with the Faculty of Philosophy and the Faculty of Architecture in Belgrade.

D

Damjan Jugović Spajić je završio osnovne studije etnologije i antropologije u Beogradu. Sada je na master studijama na istom Odeljenju. Već godinama je uključen u rad Istraživačke stanice „Petnica“, najpre kao polaznik, a potom i kao saradnik na seminarima antropologije i društvenih nauka. Najviše ga interesuje izučavanje postsocijalizma, kao i teme politike i ekonomije generalno.



Damjan Jugović Spajić obtained his BA in Ethnology and Anthropology in Belgrade. He's currently enrolled on a Masters program at the same department. He's been involved in “Petnica” Science Center seminars for some time now, first as an attendant and then as an assistant at the Anthropology and Social Sciences seminars. His main interests are postsocialism studies, as well as economy and politics in general.

Danica Jovović Prodanović je diplomirala na Arhitektonskom fakultetu Univerziteta u Beogradu. Od 1991. do 1995. godine radila je u Institutu za



arhitekturu i urbanizam Srbije (IAUS), potom od 1995-2009. u Kulturnom centru Beograda, u periodu 1997-2009. kao direktor Centra, a od 2009. do 2014. bila je direktor Muzeja grada Beograda. Od 2014. godine radi u Kulturnom centru Beograda kao urednik programa. Jedan je od osnivača Beogradske internacionalne nedelje arhitekture (BINA). Nosilac je francuskog ordena za Umetnost i književnost, reda Vitez.

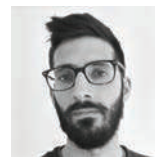
Danica Jovović Prodanović graduated from the Faculty of Architecture at the University of Belgrade. From 1991 to 1995, she worked at the Institute for Architecture and Urban Planning of Serbia (IAUS); from 1995 to 2009, she was employed at the Cultural Centre of Belgrade, and in the period from 1997 to 2009 she was Director of the Centre; while from 2009 to 2014, she held the post of Director of the Belgrade City Museum. Since 2014, she has been working at the Cultural Centre of Belgrade as a Program Editor. She is one of the founders of the Belgrade International Architecture Week (BINA), as well as recipient of the Order of the Knights medal from the French Order of Arts and Letters.



Dejan Drajić ima doktorat u oblasti izjednačavanja čipova u naprednim prijemnicima za WCDMA downlink (veza sa zemaljskom stanicom). Njegova glavna interesovanja u istraživanju su buduće mobilne mreže, M2M i IoT (Internet stvari). Od 2010. godine, učestvuje u FP7 projektima koji se odnose na ove oblasti (Sensei, Lola, Exalted, IoT6, WeLive). Objavio je više od 30 recenziranih radova, kao i 5 poglavlja u monografijama. Član je IEEE i recenzent za časopise i konferencije.

Dejan Drajić holds a PhD degree in the area of chip equalization in advanced receivers for WCDMA downlink. His main research interests are future mobile networks, M2M and IoT. From 2010 he is involved in FP7 projects related to these areas (SENSEI, LOLA, EXALTED, IoT6, WeLive). Dejan has published more than 30 peer-reviewed papers as well as 5 chapters in Monographs. He is IEEE member and reviewer for some journals and conferences.

Dimitris Grozopoulos je diplomirao na Aristotelovom univerzitetu u Solunu (2014), a master studije pejzažne arhitekture i urbanizma je završio na Univerzitetu Kingston u Londonu (2016). Fenomen propadanja gradova predstavlja srž njegovog trenutnog istraživanja, koje je objavio i prezentovao više puta (Paviljon Grčke na Bijenalu arhitekture u Veneciji 2016. godine, konferencija Think-Space (Un)Coference u Zagrebu 2013. godine itd). Osnivač je i glavni urednik platforme Archstudies.gr (2011).



DimitrisGrozopoulos graduated from the School of Architecture AUTH (2014) and holds an MA in Landscape & Urbanism from Kingston University London (2016). The phenomenon of urban decay constitutes the heart of his ongoing research, which has been published and exhibited on numerous occasions (Greek Pavilion of Venice Architecture Biennale 2016, Think-Space Unconference in Zagreb 2013, etc.). He is founder and editor-in-chief of Archstudies.gr platform (2011).

Dobrivoje Lale Erić je istoričar umetnosti i predsednik nacionalne sekcije Do.co.mo.mo Srbija. Realizovao je dve autorske izložbe (2010. i 2011.) i vodio desetak različitih šetnji u okviru Beogradske internacionalne nedelje arhitekture (BINA). Rukovodi Sektorom za međunarodnu saradnju Centra za promociju nauke. Nacionalni je koordinator EU projekata European Digital Art & Science Network - Art & Science (Kreativna Evropa) i Creations (Horizont 2020).



Dobrivoje Lale Erić is an art historian and the president of the national division Do.co.mo.mo Serbia. He realized two author exhibitions (2010 and 2011) and guided a dozen different walks within the Belgrade International Architecture Week (BINA). Mr. Erić is in charge of the Sector for International Cooperation at the Centre for the Promotion of Science. He is also the national coordinator of EU Projects European Digital Art & Science Network - Art & Science (Creative Europe) and Creations (Horizon 2020).

Do.co.mo.mo Srbija je nacionalna sekcija Međunarodne radne grupe za dokumentaciju i konzervaciju građevina,

mesta i celina modernog pokreta u arhitekturi – Do.co.mo.mo International, osnovane 1988. u Holandiji. Osnovni impuls za pokretanje ovakve organizacije proistekao je iz želje arhitekata, istoričara umetnosti i arhitekture i konzervatora da se reaguje i spreči očigledna i masovna devastacija, a nekada čak i nestanak objekata i arhitektonskih celina Moderne širom sveta. Srpska sekcija osnovana je krajem 2010. i do sada je realizovala značajan broj izložbi, predavanja, vođenih šetnji, tribina i prezentacija projekata, na kojima su javnosti predstavljeni značaj, osobine, vrednosti, ali i naše ugroženo modernističko nasleđe. Najveći deo ovih programa posvećen je zaštiti i borbi za očuvanje Generalštaba arhitekta Nikole Dobrovića. Sajt udruženja je referentna tačka za prikupljanje i razmenu informacija i dokumentacije, koja okuplja univerzitetske profesore, stručnjake i profesionalce, ali i ljubitelje i poznavaoce modernog pokreta kod nas. Svi zainteresovani građani su pozvani da nam se priključe u nastojanju da se pozicija modernizma kod nas nedvosmisleno utvrdi i zaštiti. Članstvo u Do.co.mo.mo sekciji istovremeno donosi i godišnju pretplatu na Docomomo Journal, jedinstveni časopis posvećen modernizmu, u kome se objavljuju priloge iz svih nacionalnih sekcija.

www.docomomo-serbia.org

Do.co.mo.mo Serbia is the national division of the International Work Group for the Documentation and Conservation of Buildings, Places and Sites of the Modern Architecture Movement – Do.co.mo.mo International, founded in 1988 in the Netherlands. The main impetus for starting this organization stemmed from the desire of architects, art and architecture historians, as well as conservationists, to respond and prevent an obvious and massive devastation, and sometimes even disappearance of modern facilities and sites all over the world. The Serbian division was founded at the end of 2010 and so far it has realized numerous exhibitions, lectures, walks, panels and presentations of projects, in which the public was presented with the significance, characteristics, values, as well as our jeopardized modern heritage. The greatest part of these programs has been dedicated to protection and conservation of the Military

Headquarters of an architect Nikola Dobrović.

The site of the association is a reference point for collecting and exchanging information and documentation, which gathers university professors, experts and professionals, as well as the connoisseurs and experts on the modern movement in Serbia.

All interested citizens are welcome to join us in the attempt to have the position of modernism in Serbia unequivocally fortified and protected. Membership in the Do.co.mo.mo section also simultaneously carries the annual subscription to the Docomomo Journal, a unique magazine dedicated to modernism, which contains published pieces from all the national divisions. www.docomomo-serbia.org

dpr-barcelona je istraživačka praksa u oblasti arhitekture, sa sedištem u Barseloni, koju su osnovali Etel Baraona Pol i Sesar Reyes Nahera. Izdavaštvo, kritika i kustoski rad su tri pravca njihove delatnosti. U svom radu usmereni su ka arhitekturi, političkoj teoriji i društvenom okruženju. Njihova mreža delovanja uključuje jedno pravo čvorište koje povezuje nekoliko publikacija i učesnika iz oblasti savremene arhitekture i teorije, kao što su Quaderns, MAS Context i časopis Volume. Članovi su Platforme budućnost arhitekture od 2016.godine.

www.dpr-barcelona.com

dpr-barcelona is an architectural research practice based in Barcelona, founded by Ethel Baraona Pohl and César Reyes Nájera, dealing with three main lines: publishing, criticism and curating. Their work operates on the field of architecture, political theory and the social milieu. Their [net]work is a real hub, linking several publications and actors on contemporary architecture and theory, such as Quaderns, MAS Context and Volume magazine. Since 2016 dpr-barcelona have been members of the Future Architecture Platform.

www.dpr-barcelona.com

Dragana Stojić je diplomirani arheolog i kustos u Zbirci za praistoriju i dokumentacionom centru Muzeja grada Beograda. Koordinator je višegodišnjih sistematskih arheoloških istraživanja neolitskog lokaliteta Crkvine u selu Stubline kod Obrenovca i saradnik na



projektu „Rastko – biblioteka srpske kulture“. Njena interesovanja vezana su posebno za socio-kulturne strukture starijeg gvozdene doba jugoistočne Evrope.

Dragana Stojić is archaeologist and curator in the Collection of Prehistoric Archaeology of Belgrade, as well as in the Center for Documentation in the Belgrade City Museum. For the last several years, she was in charge of the coordination of systematic archeological research of the neolithic site Crkvine in the village Stubilne, near Obrenovac and contributor to project “Rastko – Library of Serbian Culture“. She is especially interested in socio-cultural structures of the older Iron Age of Southeast Europe.

D



Džangbi Li radi kao menadžer za međunarodnu komunikaciju i jedan je osnivača i koordinator projekta Čuvari parka. Završila je osnovne studije u oblasti lepih umetnosti na akademiji Gerrit Rietveld u Amsterdamu, kao i master studije u oblasti kulturnog menadžmenta i razvijanja projekata na Univerzitetu umetnosti u Beogradu.

Jungbee Lee is working as an International Communication Manager and she is co-founder and coordinator for the community project Park Keepers.. She obtained a Bachelor of Fine Arts degree from Gerrit Rietveld Academie in Amsterdam and Master of Social Science degree in Cultural Management and Project Development from the University of Arts in Belgrade.

E



Effe Kazimati je diplomirala 2013. godine na Aristotelovom univerzitetu u Solunu. Master studije na Državnom tehničkom univerzitetu završila je 2015. u Atini, a master studije urbanističkog dizajna na Bartlet školi arhitekture Univerziteta u Londonu (UCL) 2016. godine. Njeni radovi su objavljeni u časopisima i prezentovani na više manifestacijama, kao što su IEEE, konferencija DRHA, Bijenale u Veneciji itd.

Živi i radi u Londonu. Trenutno se bavi istraživanjem preplitanja alata digitalne tehnologije sa arhitekturom i urbanizmom.

EffeKasimati graduated from the School of Architecture, AUTH (2013) and holds an MSc from NTUA (2015) and an MArch in Urban Design from the Bartlett School of Architecture, UCL (2016). Her work has featured in several journals and events such as IEEE, DRHA Conference, Venice Biennale etc. At the moment she lives and works in London. Her current research focuses on the intersection of digital tools with architecture and urbanism.

F

Fani Kosturu je arhitekta i urbani dizajner. Diplomirala je na Državnom tehničkom univerzitetu u Atini, Tehničkom univerzitetu u Cirihi (ETH) i na Univerzitetu u Londonu (UCL). Njeni radovi su bili predstavljeni na grupnim izložbama u Muzeju moderne umetnosti u Njujorku (MoMA), Muzeju umetnosti u Rio de Žaneiru (MAR), kao i na Bijenalu arhitekture u Veneciji. Trenutno radi kao asistent profesora na postdiplomskim studijama i pohađa doktorske studije na Bartlet školi arhitekture Univerziteta u Londonu (UCL), koje finansira Savet za istraživanja u oblastima inženjeringa i prirodnih nauka (EPSR).



FaniKostourou is an architect and urban designer who graduated from NTUA Athens, ETH Zürich and UCL London. Her work has featured in group exhibitions at the MoMA New York, MAR in Rio de Janeiro and the Venice Architecture Biennale among others. She is currently an EPSRC funded PhD student at the Bartlett School of Architecture (UCL), where she also works as a postgraduate teaching assistant.

Florijan Nidvorok je diplomirao arhitekturu u klasi profesora Barta Lotsme na Univerzitetu u Insbruku. Radio je u Austriji, Holandiji i Kini. Godine 2014. dodeljena mu je nagrada „Superscape“ u Beču. Trenutno radi sa svojim istraživačkim timom na projektu Pocket Mannerhatten koji se bavi deljenjem i opštim dobrom



kao ključnim elementima strategija obnove grada.

Florian Niedworok graduated from the University of Innsbruck with a diploma in architecture mentored by Prof. Bart Lootsma. He worked in Austria, the Netherlands and China and won the Viennese „Superscape“ Award in 2014. He is currently working with his research team on the project Pocket Mannerhatten which focuses on Sharing and Common Good as core elements for urban renewal strategies.

G



Goran V. Anđelković je osnovne i diplomske akademske studije završio na Arhitektonskom fakultetu Univerziteta u Beogradu (2011). Posle rada u birou U.M.A Architekten (2011-12), akademsko usavršavanje nastavlja na doktorskim studijama na Arhitektonskom fakultetu Univerziteta u Ljubljani (2012) kao stipendista Fonda za mlade talente Republike Srbije „Dositeja“ i Inovativne sheme sufinansiranja doktorskih studija EU u Republici Sloveniji. Bavi se teoretskim i naučno-istraživačkim radom iz oblasti stanovanja i moderne arhitekture druge polovine XX veka, kao i samostalnom projektantskom praksom. Trenutno živi i radi na relaciji Beograd-Ljubljana.

Goran V. Anđelković graduated from the Faculty of Architecture at the University of Belgrade (2011). After having worked for U.M.A Architekten (2011-12), he finished, his PhD studies at the Faculty of Architecture, the University of Ljubljana (2012) as a recipient of the Fund for Young Talents of the Republic of Serbia “Dositeja” and Innovative scheme of co-financing EU doctoral studies in the Republic of Slovenia. He focuses on theoretical and scientific research in the field of housing and modern architecture in the second half of the XX century and on freelance architectural design. He lives and works between Belgrade and Ljubljana.



Goran Vojvodić je diplomirao na Arhitektonskom fakultetu Univerziteta u Beogradu. Njegov profesionalni angažman obuhvata projektovanje stambenih i rezidencijalnih objekata, hotela, poslovnih i trgovačkih centara, sportskih objekata različite namene, adaptacije

i rekonstrukcija objekata, enterijera privatnih i javnih prostora itd, i rezultira značajnim brojem realizovanih objekata u zemlji i inostranstvu. Dobio je 24 nagrade i priznanja za realizovana dela u zemlji i inostranstvu, među kojima nagrade Muzeja primenjenih umetnosti, Salona arhitekture u Novom Sadu i Saveza arhitekata Srbije. Dobitnik je Borbine nagrade za arhitekturu, Nagrade Grada Beograda za arhitekturu i urbanizam, kao i Velike nagrade arhitekture Saveza arhitekata za životno delo. Od 2014. godine angažovan je kao vanredni profesor Arhitektonskog fakulteta Univerziteta u Beogradu. Osnivač je Biro VIA – Vojvodić Ivanović arhitekti.

Goran Vojvodić graduated from the Faculty of Architecture, University of Belgrade. His professional involvement includes design of housing and residential buildings, hotels, offices and shopping centers, sports facilities for various purposes, renovation and reconstruction of buildings, interiors of private and public spaces etc. and has resulted in a significant number of completed buildings in the country and abroad. Goran has received 24 awards and prizes for the work carried out in the country and abroad by the Museum of Applied Arts, the Salon of Architecture in Novi Sad and Serbia Union of Architects. He received the Borba Prize for architecture, the Belgrade City Award for Architecture and Urban Planning and the Architecture Grand Prix Association of Architects for lifetime achievement. Since 2014 he has worked as an Associate Professor at Faculty of Architecture, University of Belgrade. Founder of the Biro VIA – Vojvodić Ivanović architects.

Grozdana Šišović, arhitektka, suosnivač beogradskog ofisa re:a.c.t kojim rukovodi partnerski sa arhitektom Dejanom Milanovićem, a čiji je rad obeležen intenzivnim učešćem na arhitektonskim konkursima i zapaženim realizovanim objektima. Doktorirala je na Arhitektonskom fakultetu Univerziteta u Beogradu sa temom “Arhitektonska konkursna praksa i pitanje autonomije arhitekture”.

www.re-a-c-t.org

Grozdana Šišović, architect, co-founder of the re:a.c.t office from Belgrade, which she runs together with



architect Dejan Milanović, and which is known for frequent participation in architectural competitions, as well as for awarded realized objects. She defended her doctoral thesis at the University of Belgrade, Faculty of Architecture, under the title “Architectural Competition Practice and the Issue of the Autonomy of Architecture”.

www.re-a-c-t.org

H



Hana Kostrzewska je menadžerka u oblasti kulture, novinarka i entuzijasta. U Regionalnom institutu za kulturu u Katowicama radi kao stručnjak za odnose sa javnošću i komunikaciju. Predsednica je i jedan od osnivača nevladine organizacije Kreativni klaster Gornje Šlezije koja se bavi kulturnim i medijskim aktivnostima. Koautorica je i koordinatorka međunarodnog projekta Humanistička efektiva na tržištu rada koji kombinuje istraživački rad, obuku i stažiranje za mlade diplomce. Vodila je nekoliko projekata iz oblasti kulture, novinarstva i kulturnog nasleđa.

Hanna Kostrzewska is a cultural manager, journalist and enthusiast. PR and communications specialist in the Regional Institute of Culture in Katowice. President and co-founder of the NGO called Upper Silesian Creative Cluster which carries out cultural and media related activities. Co-author and project coordinator of the international project Humanist effective on the labor market which combined research, training and internships for young graduates. She has led several projects in the field of culture, journalism and cultural heritage.

I



Igor Marić je arhitekta, doktor nauka i naučni savetnik, bavi se naučnim radom, planiranjem, projektovanjem, edukacijom i publikovanjem. U Beogradu je završio Arhitektonski fakultet, redovne i doktorske studije i odbranio doktorusku disertaciju. U toku karijere bio je rukovodilac niza urbanističkih planova i autor većeg broja izvedenih objekata. Pored praktičnog rada objavio je veliki broj teoretskih dela i tri knjige. Predsednik je Udruženja arhitekata Srbije i predsednik Saveza inženjera i

tehničara Srbije. Dobitnik je nagrada na nizu urbanističko-arhitektonskih konkursa i strukovnih priznanja iz oblasti urbanizma i arhitekture, kao i Inženjerske komore Srbije za izuzetna dostignuća u struci. Redovni je član Akademije inženjerskih nauka Srbije i pomoćnik direktora Instituta za arhitekturu i urbanizam Srbije. Pored raznorodnih interesovanja u oblastima kojima se bavi, posebno se posvetio izučavanju bioklimatske arhitekture i odnosa vernakularne i savremene arhitekture Srbije.

Igor Marić is an architect, PhD and research consultant, engaged in scientific work, planning, design, education and publishing. In Belgrade, he graduated and completed his doctoral studies from the Faculty of Architecture. During his career, he was the head of a series of urban plans and implemented a large number of objects. In addition to practical work, he published a large number of theoretical papers and three books. He is a president of the Association of Architects of Serbia and President of the Association of Engineers and Technicians Serbia. He has won prizes at a series of urban-architectural competitions and gained professional recognition in the field of urban planning and architecture as well as the Serbian Chamber of Engineers for outstanding achievements in profession. Mr. Marić is a full member of the Serbian Academy of Engineering Sciences and Assistant Director of the Institute for Architecture and Urban Planning of Serbia. Besides the various interests in the areas dealt with, he is especially committed to work on the study of bioclimatic architecture and the relationship of vernacular architecture and modern Serbia.

IN AKT – biti aktivan, istraživati, stvarati, deliti. Inicirati pozitivnu promenu. Udruženje IN AKT radi na unapređenju kulturne, društvene i prirodne sredine, na taj način doprinoseći poboljšanju i negovanju dobrog života u nama i oko nas. Projekti: Putujuća izložba reči – posvećena srpskom jeziku kao nematerijalnoj baštini i odnosu čoveka i njegovih svetova, spoljnih i unutarnjih; i Divlji Beograd – posvećen dijalogu čoveka i njegove urbane prirodne okoline.

IN AKT - being in action, researching, creating, sharing. Inciting the positive change. Association IN AKT

works for making a positive difference at cultural, environmental and social levels, thus ultimately contributing to improving and sustaining life within and around us. Projects: Travelling exposition of words – dedicated to Serbian language and the relation between man and his world(s) and Wild Belgrade – dedicated to the dialogue between man and his environment.



Ina Valkanova je završila studije arhitekture na univerzitetu RWTH Aachen 2010. godine. Radila je kao arhitekta u Portu, Amsterdamu i Kelnu i organizovala različite arhitektonske radionice i izložbe, od kojih se neke bave značajem industrije u gradovima.

Ina Valkanova completed her degree in architecture from RWTH Aachen in 2010. She worked as an architect in Porto, Amsterdam and Cologne and organized various architectural workshops and exhibitions, some of them dealing with the significance of manufacturing in the cities.



Ivan Kucina je profesor na Dessau internacionalnoj školi arhitekture Anhalt univerzitet, Nemačka. Radio je na Arhitektonskom fakultetu Univerziteta u Beogradu od 1996. godine. Bio je gostujući profesor na Parsons The New School for Design, Njujork, Polis University, Tirana, KTH Stockholm, Arhitektonskom fakultetu Univerziteta „Veljko Vlahović“ u Podgorici i GUTech, Muskat, Oman. Njegova akademska istraživanja preispituju koncepte održivog razvoja u arhitekturi i urbanizmu zasnovane na neformalnim graditeljskim pristupima i strategijama kolaboracije stručnjaka i građana. Ivan Kucina je vodio interdisciplinarnu arhitektonsku praksu sa projektima u razmerama od urbanog dizajna i projektovanja arhitektonskih objekata, do dizajna izložbi i nameštaja. Suosnivač je Beogradske internacionalne nedelje arhitekture (BINA) 2006. godine. Od 2012. je direktor programa „Urbanih transformacija“ Mikser festivala u Beogradu i osnivač je Škole urbanih praksi.

Ivan Kucina is a professor at the Dessau International School of Architecture, Anhalt University, Germany. From 1996 he worked at the Faculty of Architecture, University of Belgrade. He was a guest professor at the Parsons New School for Design, New York,

Polis University, Tirana, KTH Stockholm, Faculty of Architecture, University „Veljko Vlahović“ in Podgorica and GUTech, Muscat, Oman. His academic research focuses on sustainable architecture and urban development with concepts based on informal building strategies and participatory practices. Ivan Kucina is a practicing architect and runs an interdisciplinary architectural and design practice with projects ranging from urban design and buildings to exhibition design and furniture. In 2006, he co-founded the Belgrade International Architecture Week (BINA). From 2012 he has been the program director of the „Urban Transformations“ at Mikser Festival in Belgrade and he is founded the School of Urban Practices.

J

Jelena Ivanović Vojvodić je diplomirala na Arhitektonskom fakultetu Univerziteta u Beogradu. Njen profesionalni opus čini više od 30 realizovanih objekata, enterijera i planova, od kojih su neki dobili najvažnije strukovne nagrade. Ona je ko-autor i ko-osnivač projekta Beogradska internacionalna nedelja arhitekture (BINA) u organizaciji Društva arhitekata Beograda i Kulturnog centra Beograda. Radi na Fakultetu za umetnost i dizajn Univerziteta „Džon Nezbit“ kao redovni profesor i prodekan je za internacionalne projekte, master i doktorske studije. Osnivač je Biro VIA – Vojvodić Ivanović arhitekti.



Jelena Ivanović Vojvodić graduated from the Faculty of Architecture, University of Belgrade. Her professional work comprises over 30 completed buildings, interiors and plans, some of which have brought major professional awards. She is the co-author and co-founder of the project Belgrade International Architecture Week (BINA), organized by the Association of Architects of Belgrade and Belgrade Cultural Centre. Jelena works at the Faculty of Art and Design, University “John Naisbitt” as a full professor and is vice-dean for international projects, master’s and doctoral programs. Founder of the Biro VIA – Vojvodić Ivanović architects.

Jens Brant je postao član danskog udruženja arhitekata



nakon studija arhitekture u Kopenhagenu i Berlinu, kao i na Vajsenze Akademiji umetnosti. Predaje na Arhitektonskom fakultetu u Tampereu (Finska) i radi na razvijanju novih koncepata saradnje univerziteta i zajednica sa evropskim partnerima. Brant se bavi istraživanjem urbaniteta kako bi razvio novu teoriju i metode za stvaranje gradova koji su otvoreniji i dinamičniji. Takođe drži predavanja o navedenim temama i svom radu, Urbanizit, u međunarodnim institucijama, kao što je Projektantska škola Parsons u Njujorku. Njegovo delo je priznato i objavljeno u publikacijama kao što je ARK; pobednik je na takmičenjima kao što je Trg gradske većnice u Kopenhagenu, a rad za Supertanker mu je poslužio kao referenca za knjigu Prostorna agencija: drugi načini bavljenja arhitekturom.

Jens Brandt, architect MAA after studies of architecture in Copenhagen and Berlin, Weissensee Academy of Art. He is teaching at the School of Architecture, Tampere (Finland) and developing new concepts for collaboration between universities and communities with European partners. Brandt is researching the topic of urbanity to produce new theory and methods of how to create cities that are more open and dynamic. He is lecturing on these topics and his own practice, Urbanizit, internationally such as at the Parsons School of Design in New York City. His work has been recognised in articles published in publications such as ARQ; being among the winners in competitions such as the City Hall Square in Copenhagen and having the work of Supertanker used as a reference in the book Spatial Agency: Other Ways of Doing Architecture.

K



Katarina Mitrović je osnovne i master studije završila na Odeljenju za Etnologiju i antropologiju Filozofskog fakulteta u Beogradu. Kao stipendistkinja Global UGRAD programa provela je jednu godinu studija na Univerzitetu u Vajomingu. U prethodnom periodu bila je uključena u nekoliko projekata pri Filozofskom fakultetu i drugim kulturnim institucijama i manifestacijama. Pored aktivnosti u Srbiji, bila je u prilici da saraduje sa francuskom organizacijom Concordia i američkom Head Start inicijativom za decu predškolskog uzrasta iz osetljivih društvenih grupa. Studentkinja je doktorskih

studija na matičnom Odeljenju, gde je od novembra 2016. godine i saradnica u nastavi.

Katarina Mitrović has obtained both a BA and MA from the Department of Ethnology and Anthropology at the Faculty of Philosophy in Belgrade. She spent one year studying at the University of Wyoming on a scholarship from the Global UGRAD program. Lately she has been involved in several projects at the Faculty of Philosophy and other cultural institutions and manifestations. Apart from her activities in Serbia, she has had the opportunity to collaborate with the French organization Concordia and the American Head Start initiative for preschool-age children from vulnerable social groups. She is currently a PhD candidate at her alma mater Department, where from November 2016 she is also a teaching assistant.

Katarina Ristić je arhitekta. Radila je u nevladinim organizacijama (Ekoist kreativna mreža i Centar Tesla) na projektima koji se bave održivom arhitekturom i edukacijom. Završila je tri razreda škole filmske režije u Centru za vizuelne komunikacije „Kvadrat“. Ona je režirala, snimala i montirala kratke filmove, muzičke i promo spotove, dečje i studentske radionice. Učestvovala je u organizaciji Letnje škole arhitekture u Petnici 2012. godine. Završila je master, a trenutno sprema doktorat na Odeljenju za etnologiju i antropologiju na Filozofskom fakultetu Univerziteta u Beogradu. Radi kao arhitekta frilenser od 2014. godine, a status samostalnog umetnika ima od 2015. godine.



Katarina Ristić is an architect. She has worked in NGOs (Ecoist Creative Network and Center Tesla) on projects which deal with sustainable architecture and education. She has finished three courses at the school for film directing in the Center of Visual Communication “Kvadrat”. She has directed, filmed and edited short films, music and promotional videos and children’s and students’ workshops. In 2012 she participated in the organization of the Summer school of Architecture in Petnica. She completed a Master’s degree and is currently a PhD candidate at the Department of Ethnology and Anthropology, University of Belgrade. Katarina has been working as a freelance architect since 2014, and from 2015 she

boasts independent artist status.



Katarina Stradner je istoričarka umetnosti i studentkinja master studija Istorije umetnosti na Filozofskom fakultetu u Beogradu. Njen fokus interesovanja je umetnost, vizuelna kultura i arhitektura XIX veka. Saradnica je onlajn magazina za dizajn Designed. Iskustvo u radu sa publikom sticala je kao saradnica Muzeja grada Beograda u izložbenim prostorima Zbirke ikona „Sekulić“, Muzeja Paje Jovanovića i Konaka kneginje Ljubice.

Katarina Stradner is an art historian and student of the master studies of Art history at the Faculty of Philosophy in Belgrade. She is interested in art, visual culture and architecture of the XIX century. Currently, she is working as an associate of an online magazine for design Designed. She acquired experience in working with the public as associate of the Belgrade City Museum in the art items collections: Icon Collection “Sekulić”, “Museum of Paja Jovanović” and Residence of Princess Ljubica.

Kulturne teritorije čini raznovrstan i multidisciplinarni tim ljudi. Mi radimo na objektima koji imaju kvalitet, ali slabu infrastrukturu, koji su zaboravljeni, napušteni ili jednostavno odbačeni od iz lokalne zajednice.

Hani Rani – pijanista, kompozitor i aranžer

Adrijan Krenžlik – arhitekta, parametarski projektant, predavač

Natalija Kobilinjska – samouka režiserka, studentkinja arhitekture

Jakub Andžejewski – student arhitekture, projektant u kancelariji Maćej Sjuda

Agnješka Kolaćinjska – studentkinja arhitekture, edukator u Muzeju moderne umetnosti Lukaš Palčinjski – osnivač Kulturnih teritorija, student arhitekture, stolar i grafički dizajner

Culture Territories is a diverse and multidisciplinary team. We work with buildings which represent quality but underperforming architecture, while being forgotten, abandoned or simply excluded from local

community.

Hani Rani - pianist, composer and arranger

Adrian Krężlik - architect, parametric designer and lecturer

Natalia Kobylińska - a self-taught filmmaker, architecture student

Jakub Andrzejewski - architecture student, designer in Maciej's Siuda's office

Agnieszka Kołacińska - architecture student, educator at Museum of Modern Art

Łukasz Pałczyński - founder of Culture Territories, architecture student, carpenter and graphic designer.

L

LJ

Ljiljana Blagojević, arhitekta, bavi se naučnim istraživanjem i konsaltingom. Gostujući je predavač Univerziteta Donja Gorica – Politehnika u Crnoj Gori. Prethodno akademski angažovana kao vanredni profesor na Univerzitetu u Beogradu i kao gostujući predavač na Univerzitetu Jejl i Univerzitetu u Novom Sadu. Autor je međunarodnih naučnih monografija Modernism in Serbia: Elusive Margins of Belgrade Architecture, 1919-1941 i Dobrović in Dubrovnik: A Venture in Modern Architecture (sa Volfgangom Talerom i Krunoslavom Ivanišinom), tri monografije nacionalnog značaja i oko stotinu naučnih članaka, poglavlja, konferencijskih radova, leksikografskih jedinica, kritika i tekstova u katalozima izložbi. Dobitnik je Gran prija Salona arhitekture u Beogradu (Grand Prix, 2016) i Nagrade „Ranko Radović“ (2015) za kritičko-teorijsku monografiju Itinerari: Moderna i Mediteran. Tragovima arhitekata Nikole Dobrovića i Milana Zlokovića.



Ljiljana Blagojević, architect. Independent researcher and consultant, visiting professor at the University Donja Gorica Polytechnics, Montenegro. Previous academic appointments: associate professor at University of Belgrade and, visiting, at Yale University and University of Novi Sad. Author of five scholarly monographs, including Modernism in Serbia: Elusive Margins of Belgrade Architecture, 1919-1941 and Dobrović in

Dubrovnik: A Venture in Modern Architecture (with Wolfgang Thaler and Krunoslav Ivanišin), and over one hundred scientific articles, reviews, book chapters, conference papers, lexicographic notes, criticisms and texts in exhibition catalogues. Recipient of the Grand Prix of the Salon of Architecture in Belgrade (2016) and “Ranko Radović” Award (2015) for theoretical – critical book publication *Itinerari: Moderna i Mediteran*. *Tragovima arhitekata Nikole Dobrovića i Milana Zlokovića*.

M



Manuel Enrikeš je arhitekta koji od septembra 2011. godine radi na Lisabonskom Trijenalu arhitekture kao zamenik direktora i rukovodilac izvršnog tima. Bio je savetnik za arhitekturu i dizajn u Ministarstvu za kulturu Portugalije od 2003. do 2011. godine, gde je koordinisao zvanična predstavljanja svoje zemlje na bijenalima u Veneciji i Sao Paulu. Priredio je izložbe Siza Reduks Modern u Sao Paulu i Architectures on Stage na Kvadrenijalu u Pragu, za koju je dobio zlatnu medalju 2007. godine. Bio je predsednik nekoliko odbora za procenu programa finansijske podrške umetničkih projekata. Saradivao sa arhitektonskim biroima Ines Lobo Architects iz Portugalije i Diener & Diener Architekten iz Bazela. Radio je za Experimenta Design od 2001. do 2003. godine. Bio je jedan od kustosa i organizatora dve izložbe savremene portugalske umetnosti u San Francisku dok je radio u lisabonskoj galeriji Zé dos Bois. Manuel Enrikeš je angažovan na mnogobrojnim kreativnim poljima, saraduje sa arhitektama, umetnicima, režiserima i glumcima, kao aktivni učesnik na sceni i iza nje.

Manuel Henriques is an architect who is working fulltime at the Lisbon Architecture Triennale since September 2011. He is its Deputy Director and leads the executive team. Manuel was a consultant in Architecture and Design at the Directorate-General for the Arts (Ministry of Culture – Portugal) from 2003 to 2011, having coordinated the official Portuguese representations at the Venice and São Paulo Architecture Biennials; produced the exhibitions Siza Redux Modern in São Paulo and Architectures on

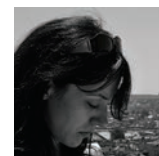
Stage for the Prague Quadrennial (Gold Medal 2007); presided over several committees in assessing the financial support programs for artistic projects. Manuel has collaborated with Inês Lobo Architects in Portugal and Diener & Diener Architekten in Basel. Worked for Experimenta Design in 2001-2003. He co-curated and produced two exhibitions of contemporary Portuguese art in San Francisco, while co-directing the Zé dos Bois Gallery (Lisbon). Manuel Henriques works in many fields of creation and production, collaborating regularly with architects, artists, filmmakers and performers, as an active player both on and off-stage.

Marija Brđović je arhitekta, zainteresovana za lokalne zajednice i razvoj malih grupa ili pojedinaca, kao i međusobni uticaj čoveka i grada. Svoje interesovanje razvijala je kroz participativne projekte, najviše kao članica „Gradske gerile“. Takođe, dok je radila u Sloveniji u organizaciji za razvoj regije Bela Krajina, upoznala se sa snagom pojedinačne inicijative koja uspeva da zarazi i oplemeni okruženje. Inspirisana ovom pojavom, nastavlja da radi na projektima koji zahtevaju od ljudi da „uzmu metlu u svoje ruke“.



Marija Brđović is an architect, interested in local communities and the development of small groups and individuals, as well as the effects people have on the city and vice versa. She has developed her interests through participatory projects, mostly as a member of the “City Guerilla” group. Also, working in Slovenia in an organization dedicated to the development of the Bela Krajina region she has witnessed the power of individual initiatives, which have been known to be infectious and favorable to the environment. Inspired by this phenomenon, she continues to work on projects that require people to “take broom into their own hands”.

Marija Pavlović, arhitekta, urednik veb-portala „Žene u arhitekturi“ (www.zua.rs), Diplomirala je na Arhitektonskom fakultetu u Beogradu i pohađala doktorske studije kulture i medija na Fakultetu političkih nauka. Radno iskustvo sticala je u Beogradu i Crnoj Gori. Sudski je veštak u oblasti arhitekture, a trenutno radi kao konsultantkinja za razvoj investicionog



potencijala u JP „Kikinda“. Član je Inženjerske komore Srbije i Ženskog arhitektonskog društva.

Marija Pavlović, architect, editor of the web forum “Women in Architecture” (www.zua.rs). Graduated from the Faculty of Architecture, University of Belgrade and attended doctoral studies in culture and media at the Faculty of Political Sciences. She gained experience in Belgrade and Montenegro. She is an expert witness in architecture and currently works as consultant for development of investment potential in Public Company “Kikinda”. She is member of the Serbian Chamber of Engineers and the Women’s Architectural Society.



Marko Taninen je suosnivač i generalni direktor Mesenaatti.me, finskih usluga zajedničkog finansiranja (crowdfunding), i član odbora Yhteismaa, neprofitne organizacije osnovane 2012. godine, koja je specijalizovana za novu participativnu kulturu grada, zajedničko stvaranje i društvene pokrete. Studirao je sociologiju i multimedije i diplomirao 2003. godine kao master društvenih nauka na Univerzitetu Jyväskylä. Ima veliko iskustvo u planiranju učenja preko interneta, digitalnom marketingu i veb-servisima. Pobjednik je takmičenja Apps4Finland za 2014. godinu.

Marko Tanninen is the co-founder and CEO of Finnish crowdfunding service Mesenaatti.me and member of the board of Yhteismaa, a non-profit organization founded in 2012, specialized in new participatory city culture, co-creation and social movements. He studied sociology and multimedia and graduated as Master of Social Sciences at the University of Jyväskylä in 2003. Mr. Tanninen has vast experience in planning online learning, digital marketing and web services. Apps4Finland winner 2014.



Matijas Ajnhof je umetnik i jedan od direktora ZK/U (Centra za umetnost i urbanizam). Živi i radi u Berlinu. Studirao je na Univerzitetu za umetnosti u Berlinu i St. Martins koledžu u Londonu. Kao član umetničke zajednice Superschool, razvio je različite eksperimentalne performanse s ciljem stvaranja kolektivnog znanja, kao što su Congress of Halfknowledge, Gesichtsbuch i

Superschool TV. Godine 2010. osnovao je Wasteland Twinning Network, koji prisvaja koncept urbanog spajanja koji se primenjuje u istraživanju i umetničkom delovanju na pustom gradskom zemljištu širom sveta. Kao jedan od osnivača umetničke zajednice KUNSTrePUBLIK, radio je kao umetnik, kustos, istraživač i aktivista u različitim projektima i kulturnim dešavanjima. Predavao je na Univerzitetu umetnosti u Berlinu i Fakultetu za umetnost u Kaselu, a vodio je i radionice za Laboratoriju digitalne umetnosti u Holonu, na Gete institutu u Moskvi, Beakonhouse koledžu u Lahoreu itd.

KUNSTrePUBLIK je 2016. godine bio jedan od pokretača Doma statistike, projekta stanovanja i radnog prostora u centru Berlina, čiji je cilj integrisanje izbeglica, umetnika i društvenih inicijativa u jednoj napuštenoj administrativnoj zgradi.

www.kunstrepublik.de, www.zku-berlin.org, www.skulpturenpark.org, www.archipel-invest.eu, www.wasteland-twinning.net, www.hausderstatistik.org

Matthias Einhoff is an artist and co-director of ZK/U (Center for Arts and Urbanistics). He lives and works in Berlin. He studied at the University of Arts, Berlin and at Central St. Martins College, London. As a member of the artist collective Superschool, he developed various experimental performances aiming at collective knowledge production, such as Congress of Halfknowledge, Gesichtsbuch and Superschool TV. In 2010 he founded Wasteland Twinning Network, which hijacks the concept of city twinning to be applied for research and artistic action on urban wastelands worldwide. As a founding member of the artist collective KUNSTrePUBLIK, he has been working as an artist, curator, researcher and activist. He has been teaching at the University of Art, Berlin, the Hochschule für Kunst, Kassel and has been conducting workshops for Digital Arts Lab, Holon, the Goethe Institute Moscow, the Beaconhouse College in Lahore, etc.

In 2016, KUNSTrePUBLIK was one of the initiators of Haus der Statistik, a housing and workspace project in the centre of Berlin aiming at the integration of refugees, artists and social initiatives in an abandoned administrative building.

www.kunstrepublik.de, www.zku-berlin.org, www.hausderstatistik.org

skulpturenpark.org, www.archipel-invest.eu, www.wasteland-twinning.net, www.hausderstatistik.org



Mila Bakić je po obrazovanju antropolog i menadžer u kulturi. Imala je sreću da oplovi zemaljsku kuglu u okviru Semester at Sea programa Pittsburskog univerziteta, kao i da nauči štošta o radu sa decom i za decu u „Dečjem kulturnom centru“ Beograda. Svoja antropološka i organizaciona znanja i veštine godinama je primenjavala u turizmu, a danas radi na Filozofskom fakultetu u Beogradu kao sekretar Odeljenja za etnologiju i antropologiju. Osmislila je i organizovala više izložbi, seminara, humanitarnih akcija i programa za decu. Jedan je od inicijatora projekta Čuvari parka i veruje da „mala, promišljena i posvećena grupa građana može da promeni svet“.

Mila Bakić has training in anthropology and cultural management. She has been fortunate enough to sail around the globe via the Semester at Sea program offered by the Pittsburgh University, as well as to learn a great deal about working with children and for children through engagement with the Children's Cultural Center in Belgrade. For years she applied her anthropological and organizational knowledge and skills in tourism, and today she works at the Faculty of Philosophy in Belgrade, as the Department of Ethnology and Anthropology secretary. She has designed and organized multiple exhibitions, seminars, humanitarian actions and children's programs. She is one of the initiators of the Park Keepers project and believes that "a small group of thoughtful, committed citizens can change the world".



Milan Đurić je diplomirao na Arhitektonskom fakultetu Univerziteta u Beogradu. Od 1994. godine zaposlen je na ovom fakultetu u saradničkim i nastavničkim zvanjima. Od 2013. godine predaje u zvanju vanrednog profesora. Osnovao je sa Aleksandrom Vujom 2000. godine arhitektonsku praksu DVA Studio u Beogradu.

Milan Đurić graduated from the Faculty of Architecture, University of Belgrade. Since 1994 he has been working as a teaching assistant and teacher at the same faculty.

In 2013 he was elected to the position of Associate Professor. He founded the architectural practice DVA Studio with Aleksandru Vuja in 2000.

Milena Zindović je arhitektka i glavni urednik veb portala „Žene u arhitekturi“ (www.zua.rs). Nakon Beogradskog univerziteta, studije arhitekture nastavlja na Kornel univerzitetu u Njujorku. Radno iskustvo sticala je u Beogradu i Ljubljani, a trenutno je angažovana na poziciji direktora JUP „Plan“ iz Šapca. Urednica je nagrađivane knjige Žene u arhitekturi | Savremena arhitektura u Srbiji posle 1900. Milena je osnivač i član upravnog odbora Ženskog arhitektonskog društva.



Milena Zindović is an architect and the editor-in-chief of the web forum "Women in Architecture" (www.zua.rs). After Belgrade University, she continued her architecture studies at Cornell University in New York. She gained experience in Belgrade (Serbia) and Ljubljana (Slovenia), and is currently engaged as director of the Public Planning Company "Plan" in Šabac (Serbia). She is the editor of the awarded book Women in architecture | Contemporary Architecture in Serbia since 1900. Milena is co-founder and steering committee member of the Women's Architectural Society.

Milica Joksić, dipl. inž. arh, direktorka Sektora za strateško planiranje i razvoj u Urbanističkom zavodu Beograda. Poslednjih godina angažovana je na izradi i koordinaciji strateških planova i projekata za grad Beograd, uključujući Generalni urbanistički plan, velike gradske projekte, studije uređenja priobalja, visokih objekata i javnih prostora.



Milica Joksić, BscArch, Director of Department for Strategic Planning and Development of the Urban Planning Institute of Belgrade. In recent years she has focused on elaboration and supervision of strategic plans and projects for the City of Belgrade, including the Master Plan for the City of Belgrade, plans for large scale developments, studies on waterfront developments, high-rise structures and public spaces.



Milica Lopičić, arhitekta i fotograf, živi i radi u Kelnu i Beogradu. Pored arhitektonске prakse, saraduje sa umetnicima u oblasti produkcije umetničkog rada, fotografije i arhitekture izlaganja. U svom radu bavi se fotografijom kao alatom u procesu arhitektonskog projektovanja i arhitekturom izložbe kao delom produkcije umetničkog rada. Od 2016. godine radi na Arhitektonskom fakultetu u Ahenu kao saradnica na katedri za projektovanje.

Milica Lopičić, architect and photographer. Lives and works in Köln and Belgrade. She practices architectural design and collaborates with artists through production, photography and exhibition design. In her work, she pursues photography as a tool in the architectural design process, and architecture of exhibition as a part of art work production. Since 2016, she has worked as a member of the Academic staff at the Faculty of Architecture RWTH Aachen.



Milica Rožman je diplomirala 2015. godine na Odeljenju za istoriju umetnosti Filozofskog fakulteta u Beogradu, gde je odbranila i master rad 2016. godine. Zbog pokazanog naučnog kvaliteta njen master rad dobio je nagradu Zadužbine Andrejević. Posvećena je proučavanju srpske i jevrejske vizuelne kulture XIX i XX veka. Od 2016. godine ona je doktorand na Odeljenju za istoriju umetnosti, kod profesora Nenada Makuljevića.

Milica Rožman graduated from the Department of Art History at the Faculty of Philosophy in Belgrade in 2015 and she gained her Master degree from the same academic institution 2016. The Andrejević Foundation has awarded her for the extraordinary scientific work present in her Master's thesis. She researches with great passion the Serbian and Jewish visual cultures of the XIX and XX century. Since 2016 she has been working on her PhD thesis at the Department of Art History, under the tutelage of Prof. Nenad Makuljević.



Milota Sidorova je studirala pejzažnu arhitekturu, planiranje urbanih sredina, grafički dizajn, filmsku

produkciju, urbanizam, metode socijalnog istraživanja i upravljanja ljudskim resursima na fakultetima širom Evrope, Azije i Amerike. Jedan od osnivača međunarodnog festivala za urbanizam i planiranje reSITE i LadimePrahu, udruženja praških festivala koje se bavi javnim prostorom. U 2013. godini dobila je Fulbrajtovu stipendiju za studije urbanizma u Njujorku. Tokom 2014. završila je doktorske studije pejzažne arhitekture na temu „Katalizatorski uticaj tržišta na javna mesta“. U 2015. godini bila je suosnivač inicijative Žene. Javni prostor. Prag (WPS Prag). Iste godine postaje vodeći pisac za primenu EU projekta Zajednički gradovi: Kreativni Impuls (SCCM). Od 2016. radi kao koordinator navedenog programa. Ona takođe drži predavanja na univerzitetima i institucijama širom Centralne i Istočne Evrope.

Milota Sidorova studied landscape architecture, urban planning, graphic design, film production, urbanism, methods of social research and human resource management in different schools in Europe, Asia and America. She is a founding member of the international festival about urban planning reSITE and LadimePrahu, the association of Prague festivals regarding on public space. In 2013 she was awarded a Fulbright scholarship to study urbanism in New York City. In 2014 she finished her doctoral studies in landscape architecture on the topic “Catalytic impacts of markets on public spaces”. In 2015 she co-founded the initiative Women. Public Space. Prague (WPS Prague). The same year she was the leading writer for the EU application of the project Shared Cities: Creative Momentum (SCCM). Since 2016, she has been working as its program coordinator. She also lectures at universities and institutions across Central and Eastern Europe.

Miodrag Ferenčak je arhitekta, magistar urbanog planiranja Univerziteta u Beograda, član DAB-a i UUS-a i saradnik međunarodnog Centra za mitropolitensko planiranje i istraživanje (Johns Hopkins University 1972). Njegove glavne oblasti interesovanja u istraživanju i urbanističkom planiranju su primena teorije komunikacije u konceptima razvoja gradskih centara (Napomene za uvođenje varijable informacije



u modele za trgovinu na malo, 1972, i Studija centralne zone Beograda, 1976), korišćenje održivih i prirodnih tokova energije u arhitekturi i urbanizmu, studije neformalnih naselja u Srbiji u praktičnom urbanizmu (generalni planovi za Bor, Jagodinu, Vrnjačku Banju i Beograd, posebno kao jedan od autora Generalnog plana za Beograd 2003. godine). On je takođe bio na upravnim dužnostima pomoćnika sekretara za urbanizam Grada Beograda (1990), pomoćnika ministra za građevinarstvo i urbanizam Republike Srbije (2000) i direktora Odeljenja za generalno planiranje u Urbanističkom zavodu Beograda (2009). Sada je povezan sa nekoliko projektantskih biroa u Beogradu, Udruženjem urbanista Srbije i Društvom arhitekata Beograda.

Miodrag Ferenčak is an architect, has a Masters degree in Urban Planning from the University of Belgrade, a member of ABA and UUS and International Fellow of Center for Metropolitan Planning and Research (Johns Hopkins University 1972). His main fields of interest in research and urban planning have been applications of communication theory into the concepts of development of city centers (Notes for Introduction of an Information Variable into the Models of Retail Distribution, 1972, and The Study of Central Zone of Belgrade, 1976), the use of sustainable and natural flows of energies in architecture and urban planning, the studies of informal settlements in Serbia, practical urban planning (in master plans of Bor, Jagodina, Vrnjačka Banja and Beograd, specifically as one of authors in the Master Plan of Belgrade 2003). He also had hold the administrative duties as an Assistant to the Belgrade City Secretary for Urbanism (1990), an Assistant to the Minister of Construction and Urbanism of the Republic of Serbia (2000), and as Director of the Department of Master Planning in the Urban Planning Institute of Belgrade (2009). Now he is affiliated to several consulting bureaus in Belgrade, the Urban Planning Association of Serbia and the Association of Belgrade Architects.

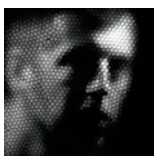
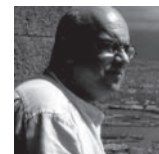
Miodrag Kuč je magistar scenografije, interdisciplinarni umetnik i teoretičar urbanog koji je stekao iskustvo u različitim kulturnim okruženjima. U svom radu istražuje

ulogu efemernih struktura u nesigurnim gradskim uslovima, kao i prostornu aproprijaciju marginalizovanih društvenih grupa. Osnivač je studija ParaArtFormations koji deluje na raskršću urbanih studija, performativnog planiranja, umetničkih intervencija i mikropolitike. www.paraartformations.net

Miodrag Kuč, MSc. Urban Studies, MA Scene Design (1977) is an interdisciplinary artist and urban theorist trained in various cultural settings. His work explores the role of ephemeral structures in uncertain urban conditions and spatial appropriations of marginal social groups. He is founder of the studio ParaArtFormations which moves at the intersection of urban studies, performative-planning, artistic interventions and micropolitics. www.paraartformations.net

Miodrag Mitrašinović je arhitekta, urbanista i autor. On je vanredni je profesor Urbanizma i arhitekture na Parsons školi dizajna, Univerziteta Nova škola u Njujorku. Od 2009. do 2012. bio je dekan Škole za strategije dizajna, a 2007-2009. i predsednik Urbanog i transdisciplinarnog dizajna na Parsonsu. Njegovi radovi u fokusu imaju generativni kapacitet i infrastrukturnu dimenziju javnog prostora, posebno mesta na kojima se susreću javna politika, urbano i javno projektovanje i procesi privatizacije javnih resursa. Autor je knjige Total Landscape, Theme Parks, Public Space (Ashgate, 2006), ko-urednik Travel, Space, Architecture (Ashgate, 2009) i urednik Concurrent Urbanities: Designing Infrastructures of Inclusion (Routledge, 2015). Doktorat iz arhitekture stekao je na Florida univerzitetu u Gejnsvilu 1998 godine, magistarsku tezu odbranio je na Institutu Berlage u Holandiji 1994, dok je osnovne studije arhitekture završio 1992. na Univerzitetu u Beogradu.

Miodrag Mitrašinović is an architect, urbanist and author. He is an Associate Professor of Urbanism and Architecture at Parsons School of Design, New School University in New York City. He previously served as Dean of The School of Design Strategies (2009-2012), and Chair of Urban and Transdisciplinary Design (2007-2009) at Parsons. Miodrag's work focuses on both



generative capacity and infrastructural dimensions of public space specifically at the intersections of public policy, urban and public design, and processes of privatization of public resources. He is the author of *Total Landscape, Theme Parks, Public Space* (Ashgate, 2006), co-editor of *Travel, Space, Architecture* (Ashgate, 2009) and editor of *Concurrent Urbanities: Designing Infrastructures of Inclusion* (Routledge, 2015). He holds Ph.D. in Architecture from the University of Florida at Gainesville (1998), U.S.A.; M. Arch from The Berlage Institute, the Netherlands (1994); and Ing. Arch. Diploma from the University of Belgrade, Serbia (1992).



Mirjana Milanović je magistrirala arhitekturu i urbanizam na Arhitektonskom fakultetu Univerziteta u Beogradu. Radila je kao urbanista planer u Centru za planiranje urbanog razvoja (CEP) u Beogradu i asistent istraživanja na Tehničkom univerzitetu Delftu, a od 1999. godine je zaposlena kao urbanista planer i savetnica u gradskoj instituciji za prostorno planiranje u Amsterdamu.

Mirjana Milanović was postgraduated architecture and urbanism at the Faculty of Architecture, University of Belgrade. She worked as urban planner at the Center for Urban Development Planning (CEP) in Belgrade and research assistant at TU Delft, and since 1999 as urban designer and advisor at the City Planning Department in Amsterdam.



Mustafa Musić je diplomirao na Arhitektonskom fakultetu u Beogradu 1975. godine. Od početka karijere deluje kao slobodni umetnik – samostalni arhitekta. Sa D. Ećimovićem i M. Čehovinom od kraja 70-ih godina aktivno učestvuje u kulturnom životu grada na izložbama i javnim nastupima, a tu praksu neguje sve do danas, ne baveći se arhitekturom samo u uže stručnom smislu. Postojanje grupe MEČ formalizovano je 1. januara 1980, a grupi se kasnije pridružuju S. Maldini i S. Žutić. MEČ kroz mnoštvo izložbi u zemlji i inostranstvu, javnih nastupa i manifesta vodi kritički dijalog sa vladajućom stručnom praksom. Musić 1990. godine osniva sopstveni arhitektonski biro ZENIT inženjering u okviru kojeg projektuje i realizuje mnoge arhitektonske objekte, urbanistička

rešenja i enterijere. Uradio je više od 150 projekata, od kojih je preko 50 realizovano, i učestvovao na više od 80 izložbi u zemlji i inostranstvu. Dobitnik je više od 20 najviših stručnih nagrada i društvenih priznanja, a 2010. dobija Nagradu za životno delo ULUPUDS-a. Musićevi projekti i tekstovi o njegovom delu objavljeni su u mnogim značajnim domaćim i svetskim knjigama i stručnim časopisima.

Mustafa Musić graduated from the Faculty of Architecture in Belgrade in 1975. From the beginning of his career he was working as a freelance artist – freelance architect. With D. Ećimović and M. Čehovin from the late 70s he actively participated in the cultural life of the city through exhibitions and public performances, and that practice he cultivates until today, not only in dealing with architecture in a narrow technical sense. The existence of the MATCH group was formalized on the 1st of January 1980, a group later joined S. Maldini and S. Žutić. MATCH through a variety of exhibitions at home and abroad, public appearances and manifestos maintain a critical dialogue with the ruling professional practice. In 1990 He founded his own architectural bureau ZENIT engineering which designs and implements many architectural buildings, urban design and interiors. Mr. Musić has done more than 150 projects, of which over 50 have been conducted, and he participated in over 80 exhibitions at home and abroad. He has won over 20 highest professional and social recognitions, and in 2010 received a Lifetime Achievement Award of ULUPUDS. Musić's projects and texts about his work have been published in many major national and international books and journals.

N

Natalija Jovanović se školovala na Fakultetu primenjenih umetnosti Univerziteta u Beogradu, Evropskom institutu za dizajn u Milanu, kao stipendista, i na Fakultetu za umetnost i dizajn Univerziteta „Džon Nezbit“ u Beogradu. Iskustvo je stekla radeći za kompanije i organizacije u Milanu, kao i u arhitektonskim biroima u Beogradu. Kao dizajnerka



enterijera 2009. godine osnovala je Studio Pilastro, koji se bavi projektovanjem i u kojem i danas radi. Trenutno je na master studijama Fakulteta za umetnost i dizajn, sa završnim radom „Savremeni arhitektonski koncepti prostora predškolskih ustanova“. Do sada je izvela više od 60 samostalnih i grupnih projekata enterijera. Izlagala je na grupnim izložbama, između ostalog i na 25. Salonu arhitekture, u sekciji Enterijer. Član je ULUPUDS-a.

Natalija Jovanović studied at the Faculty of Applied Arts, University of Belgrade, Istituto Europeo di Design in Milan, on a scholarship, as well as at the Faculty of Arts and Design, University “John Naisbitt” in Belgrade. She has gained broad experience working for companies and organizations in Milan, as well as at the architectural offices in Belgrade. As an interior designer in 2009 Natalija founded Studio Pilastro which deals in project development, where she works today. Currently, she is a Master student at the Faculty of Arts and Design with a final thesis subject “Contemporary architectural concepts of kindergarten spaces”. To this date, she has carried out over 60 individual and group interior design projects and also exhibited in group exhibitions, including the 25. Salon arhitekture in the Interior design section. She is a member of the Association of Applied Arts Artists and Designers of Serbia (ULUPUDS).

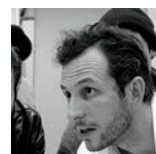


Nataša Čolić je diplomirala na Arhitektonskom fakultetu u Beogradu 2010. godine. Magistrirala je na Newcastle univerzitetu 2011. i doktorirala 2016 na Heriot-Watt univerzitetu u Velikoj Britaniji. Između ostalih nagrada za istraživački rad, nominovana je za „MacFarlane“ nagradu za doktorat sa najvećim doprinosom za nauku tokom 2016-2017 u Škotskoj. U okviru profesionalnog angažmana radila je u Urbanističkom Zavodu Beograda i saradivala je na nekoliko internacionalnih projekata vezanih za unapređenje prakse planiranja u Srbiji u odnosu na zahteve EU. Od 2016. radi kao naučni saradnik na Fakultetu za umetnost i dizajn „Džon Nezbit“.

Nataša Čolić graduated from the Faculty of Architecture in Belgrade in 2010, did her Master's

degree at Newcastle University in 2011, and her PhD at Heriot-Watt University in the UK in 2016. Among other awards for research work, she was nominated for the “MacFarlane” award for a doctorate with highest contribution to science in 2016-2017 in Scotland. In the context of professional experience, she worked at the Urban Planning Institute of Belgrade and has been involved in several international projects related to the improvement of planning practice in Serbia with regard to EU requirements. Since 2016, she has worked as a Science Associate at the “John Naisbitt” Faculty of Art and Design.

Nemanja Zimonjić, arhitekta. Na ETH Zürich je diplomirao u najvišem rangu 2013. godine, na temi „Sakriveni Cirihi“, kao i na Arhitektonskom fakultetu Univerziteta u Beogradu 2009. godine. Od 2013. predaje i istražuje na Katedri za projektovanje i konstrukciju profesora Toma Emersona – ETH Zürich, gde je odgovoran za veći broj izvedenih i teorijskih projekata. Jedan je od osnivača asocijacije TEN (2016) koja razvija kolaborativne i kulturalne projekte u polju arhitekture, gde trenutno i radi na nekoliko praktičnih, istraživačkih i na crtežu zasnovanih projekata. U sklopu ove asocijacije, uspostavio je nezavisni studio letnje škole arhitekture pod nazivom Architecture Unit. Predavao je, držao radionice i gostovao kao kritičar na nekoliko arhitektonskih fakulteta širom Evrope.



Nemanja Zimonjić, architect. He was educated at the Swiss Federal Institute of Technology in Zürich (ETH Zurich), where he graduated with honours in 2013 with a free diploma “Hidden Zurich”, and at the Faculty of Architecture University of Belgrade where he graduated in 2009. Since 2013, he has been teaching and researching at the Chair of Prof. Tom Emerson for Design and Construction at ETH Zürich, within which he is responsible for several built and theoretical projects. In he co-founded TEN (2016), an association developing cultural and collaborative projects in the field of architecture. Within the association he established Architecture Unit, an independent teaching format for students and lecturers in architecture. He has lectured, led workshops or participated as guest critic at several architectural schools around Europe.



Nevena Stevanić Popović je studirala na Fakultetu Primenjenih umetnosti i dizajna u Beogradu, odsek Unutrašnja arhitektura i dizajn. Diplomirala 2002. godine na katedri za enterijer kod profesora Zorana Bulajića i time dobila zvanje diplomiranog arhitekta. Radno iskustvo je sticala samostalnim i timskim radom na uređenju enterijera poslovnih prostora, stanova i ugostiteljskih objekata. Godine 2014. osniva svoju firmu za opremanje enterijera, dizajn i proizvodnju nameštaja. Doktorske studije upisala je 2016. godine na fakultetu „Džon Nezbit“. Krajem 2016. godine otvorila je slikarski atelje „Studio 5“ za podučavanje dece i odraslih.

Nevena Stevanić Popović studied in the Faculty of Applied Arts and Design in Belgrade, sector for Internal Architecture and Design. She graduated in 2002 in the class of Professor Zoran Bulajić, thus acquiring the title of Graduated architect. Nevena has gained professional experience through independent work and teamwork in the field of interior design of office spaces, apartments and catering facilities. In 2014, she founded her own company for furnishing interiors, as well as furniture design and manufacture. In 2016, she was enrolled in PhD studies at the Faculty of “John Naisbitt“. At the end of 2016, she opened a painting studio called “Studio 5” with the aim of teaching children and adults.



Nina Šašić je antropolog i filozof. Trenutno je najviše zanimaju studije popularne i fan kulture i potrošnje, kao i antropološko proučavanje tela i identiteta. U maju 2016. godine snimila je kratak antropološki film kao rezultat pohađanja Škole vizuelne antropologije. Takođe je suosnivač, urednik i lektor studentskog časopisa posvećenog proučavanju vizuelne antropologije „Vizantrop“. Osim istraživačkog rada na projektu Čuvari parka, volontira za NVO ReGeneracija. Želi da se posveti podjednako istraživačkom radu u oblasti antropologije i društvenom i političkom aktivizmu. U slobodno vreme analizira narative i diskurse.

Nina Šašić is an anthropologist and philologist. She is currently most interested in popular culture, fan culture and consumption studies, as well as anthropology of the body and of identity. In May 2016, as a result

of attending a filmmaking course at the School of Visual Anthropology, she co-authored a short anthropological film. She is also cofounder, editor and proofreader of the student magazine dedicated to the study of visual anthropology “Vizantrop“. Apart from conducting research for the Park Keepers project, she is volunteering for the NGO ReGeneration. She wishes to apply herself in equal parts to anthropological research and social and political activism. In her spare time she engages in narrative and discourse analysis.

O

Osamu Okamura je arhitekta, programski direktor reSITE međunarodnog festivala i konferencije o gradovima prikladnim za život, dopisnik platforme A10 Coop i predavač na Institutu za arhitekturu u Pragu. Res Publica ga je sa Guglom i Fondacijom Višegrad, u saradnji sa FinacialTimes, 2014. godine uvrstio među 100 značajnih novih ličnosti. Predavao je na univerzitetima i institutima u Sjedinjenim Državama, Japanu, Tajlandu, Turskoj, Nemačkoj, Austriji, Poljskoj, Slovačkoj, Mađarskoj, Rumuniji, Srbiji, Ukrajini i Češkoj. Od 2005. do 2012. godine bio je glavni urednik stručnog časopisa iz oblasti arhitekture ERA21. Nominovan je za nagradu Evropske unije iz oblasti savremene arhitekture „Mis van der Roe“ kao predstavnik Češke. Član je upravnog odbora Fondacije za arhitekturu Češke, Komisije za urbanizam, arhitekturu i javni prostor 7 praških opština i zvanični je overilac Registra umetničkih produkcija čeških univerziteta iz oblasti arhitekture. Diplomirao je na Arhitektonskom fakultetu Tehničkog univerziteta u Pragu i Akademiji likovnih umetnosti u istom gradu. Takođe je studirao na čuvenoj École National Supérieur d' Architecture de Nantes u Franskoj. Osamu živi u Pragu.



Osamu Okamura is an architect, program director of reSITE international festival and conference on more livable cities, A10 Coop correspondent, lecturer at ARCHIP / Architectural Institute in Prague. 2014 New Europe 100 outstanding challenger from Central and Eastern Europe – by Res Publica with Google and the Visegrad Fund in cooperation with Financial Times. Lectured at universities and institutes in USA,

Japan, Thailand, Turkey, Germany, Austria, Poland, Slovakia, Hungary, Romania, Serbia, Ukraine and Czech Republic. In 2005-2012 Editor-in-Chief of professional architecture magazine ERA21. Official nominator of European Union Prize for Contemporary Architecture "Mies van der Rohe" Award for the Czech Republic. Member of Board of Directors of Czech Architecture Foundation, member of Commission for Urban Planning, Architecture and Public Space of Prague 7 District Council, official certifier of Register of Artistic Outputs of Czech Universities for the segment of Architecture. Graduate from Faculty of Architecture CTU Prague and Academy of Fine Arts in Prague - conceptual arts. Studied at ENSA Nantes, France. Osamu lives in Prague.

P



Panu Lehtovuori je profesor Teorije planiranja na Arhitektonskom fakultetu Tehnološkog univerziteta u Tampereu (TUT). Diplomirao je arhitekturu 1995. godine na Tehnološkom univerzitetu u Helsinkiju (sada Aalto). U periodu 1999-2002. radio je na doktorskoj disertaciji Iskustvo i konflikt (2005), koja predstavlja eksperimentalni pristup planiranju i urbanom projektovanju.

Kao suosnivač „Livady Architects“, firme čiji je sedište u Helsinkiju, Lehtovuori je osvojio nekoliko nagrada na takmičenjima iz oblasti arhitekture i planiranja. Trenutno radi na novim alatima za proučavanje urbanosti i javnog prostora u SPIN jedinici, međunarodnoj mreži za inovacije u planiranju. Na TUT-u vodi istraživačke projekte urbanizacije, održivosti i privremenih namena.

Panu Lehtovuori is Professor of Planning Theory at the Tampere University of Technology (TUT), School of Architecture. Lehtovuori graduated as an architect at Helsinki University of Technology (now Aalto) in 1995. In 1999-2002, he prepared his doctoral dissertation Experience and Conflict (2005) that presents an experiential approach to planning and urban design. Co-founder of "Livady Architects", a Helsinki-based practice, Lehtovuori has received several prizes in architectural and planning competitions. Currently,

he develops new tools to study urbanity and public space in the SPIN Unit, an international network of innovation in planning. In TUT, he leads research projects on urbanization, sustainability and temporary uses.

Peter Stec je diplomirao na Univerzitetu primenjenih umetnosti u Beču i ima master diplomu iz oblasti arhitekture sa Univerziteta Princeton. Njegov rad u arhitekturi zasniva se na prethodnom iskustvu u kompaniji „Eisenman Architects, OMA and Herzog & de Meuron“. Ova firma je nedavno osvojila i završila master plan za internat i druge urbane projekte, kao i projekte u arhitekturi. Njegov rad isprepletan je sa akademskim istraživanjem, uključujući i nedavno završeni Fulbrajtove program istraživanja na Univerzitetu Rajs, kao i prethodne studije na Akademiji lepih umetnosti i dizajna u Slovačkoj. Stalni motiv u ovim projektima je istraživanje procesa kao arhitektonskog medijuma putem interaktivnih instalacija, animiranog i razvojnog projektovanja, dinamičke urbanizacije, i praćenja porekla projektovanja – trenutnog istraživačkog projekta na AFAD-u.



Peter Stec holds a Diploma from the University of Applied Arts in Vienna and a Master's degree in Architecture from Princeton University. His own architectural practice builds on previous experience at "Eisenman Architects, OMA and Herzog & de Meuron". The office recently won and completed a boarding school master plan and other urban and architectural projects. The practice is interlaced with academic research, including a recently completed Fulbright Research fellowship at Rice University and previous studios at the Academy of Fine Arts and Design in Slovakia. A continuing thread in these projects is an exploration of process as an architectural medium through interactive installations, animated and evolutionary design, dynamic urban planning, and the tracing of design lineage – a current research project at AFAD.

Pipo Čora je arhitekta, kritičar i profesor na Fakultetu za arhitekturu i dizajn Univerziteta Kamerino u Askoli



Pićenu i na Univerzitetu IUAV u Veneciji, gde radi kao šef Villard d'Honnecourt programa doktorskih studija. Saradnik je mnogobrojnih časopisa i italijanskih novina, autor mnogih knjiga i publikacija. Bio je kustos i autor velikog broja izložbi u Italiji i inostranstvu. Od maja 2009. godine radi kao viši kustos u Muzeju MAXXI Arhitektura u Rimu, gde je, između ostalog, priredio izložbe poput Recycle, Energy, Food. Vodi italijanski ogranak YAP-a, Međunarodnog MoMA PSI programa za mlade arhitekthe.

Pippo Ciorra, architect, critic and professor at SAAD Ascoli Piceno and IUAV Venice, where he is director of the VdH PhD program. Contributor to reviews and national press, author of a number of books and publications, he has designed and curated exhibitions in Italy and abroad. From May 2009 he has been the Senior Curator at MAXXI Architettura in Rome, where he has curated, among others, exhibitions such as Recycle, Energy, Food, and where he runs the Italian branch of YAP, MoMA PSI's International Young Architects Program.

Javno komunalno preduzeće „Pogrebne usluge“ uz pogrebnu delatnost se stara o uređenju i održavanju deset gradskih grobalja: Novom, Centralnom, Topčiderskom, Banjičkom, Zemunskom, Lešće, Zbeg, Orlovača, Nova i Stara Bežanija. Osnivačkim aktom Skupštine grada Beograda JKP „Pogrebne usluge“ je 1989. godine registrovano za obavljanje komunalne delatnosti. Od donošenja osnivačkog akta, postignuti su izuzetni rezultati na osavremenjivanju pružanja pogrebnih usluga i kvalitetu održavanja površina gradskih grobalja.

The public communal company “Funeral Services” provides burial services and takes care of the development and maintenance of ten of Belgrade's cemeteries: New Cemetery, Central Cemetery, Topčider Cemetery, Banjica Cemetery, Zemun Cemetery, Lešće, Zbeg, Orlovača, New and Old Bežanija cemeteries. According to the 1989 inaugural document of the Assembly of the City of Belgrade, PCC “Funeral Services” was registered for providing communal services. Since the adoption of this

document, exceptional results have been accomplished in the modernization of burial services and the quality of maintaining the city's cemeteries.

PROCES edukativna arhitektura je nezavisna organizacija koja se bavi edukacijom dece i mladih o prostoru, arhitekturi i održivom razvoju. Okuplja profesionalce iz oblasti arhitekture i umetnosti, pedagogije, kulture. Samostalno i u partnerstvu sa institucijama i srodnim organizacijama, realizuje edukativne programe čiji je cilj jačanje svesti o prostoru i razvoj arhitektonske, estetske i tehničke pismenosti i kulture.

www.proces.rs

PROCESS Educational Architecture is an independent organization which deals with the education of children and the young in issues concerning space, architecture and sustainable development. It gathers professionals from the domains of architecture, art, education and culture. Independently and through partnerships with institutions and similar organizations, it realizes educational programs aimed at raising awareness about space and the development of architectural, esthetical and technical literacy and culture.

www.proces.rs

R

Ružica Sarić je diplomirala na Arhitektonskom fakultetu Univerziteta u Beogradu. Zajedno sa Jovanom Sarićem realizovala je mnoge objekte i enterijere, od kojih su neki nagrađivani i publikovani. Godine 2009. oni osnivaju biro Sardo arhitekti. Član je Udruženja arhitekta Srbije, Do.co.mo.mo. Srbija, Inženjerske komore Srbije i redakcije stručnog časopisa „Forum“. Jedan je od osnivača i autora Beogradske internacionalne nedelje arhitekture (BINA).



Ruzica Sarić graduated at Faculty of Architecture, University of Belgrade. Together with Jovan Sarić, she realized many projects of buildings and interiors, among which many awarded and published. They founded Sardo Architects in 2009. She is a member of the Serbian Association of Architects, Do.co.mo.mo Serbia, the Serbian Chamber of Engineers and editorial staff of professional magazine “Forum”. She is

one of the founders and authors of the the Belgrade International Architecture Week (BINA).

S

Sandra Vesić Tesla je diplomirani istoričar umetnosti. Radi u Upravi za zajedničke poslove republičkih organa na mestu kustosa. Zadužena je da se stara i vodi evidenciju o eksponatima zbirke dela likovne i primenjene umetnosti u objektima Vlade Republike Srbije (rezidencije, reprezentativni objekti i dva spomenika kulture – Palata „Srbija“ i vila Obrenovića u Smederevu).

Sandra Vesić Tesla is graduated as an art historian and is employed as a curator at the Directorate for the Common Affairs of the Republic Authorities. She is responsible for maintaining and keeping records on the exhibits from the collection of artwork in the domain of fine arts and applied arts at the buildings of the Government of the Republic of Serbia (residences, representative buildings and two cultural monuments – the Palace “Serbia” and Villa Obrenović in Smederevo).

Sara Lušić Alavanja je studirala arhitekturu na Tehničkom univerzitetu u Berlinu, gde je dobila i Master diplomu 2016. godine. Osnovne akademske studije arhitekture završila je 2011. godine na univerzitetu HafenSiti (HafenCity) u Hamburgu. Od 2013. radi kao pomoćnik urednika „ARCH+“ časopisa za arhitekturu i urbanizam u Berlinu. Ona je deo organizacije ENTER THIS, kolektiva mladih arhitekata i umetnika iz Berlina i Beča koji rade na gradskim objektima i njihovom arhitektonskom i društvenom kontekstu. Njihovi različiti individualni interesi obuhvataju projekte u oblasti izgradnje i planiranja, istraživanja i uređivanja, kao i izložbe i fotografije. ENTER THIS organizuje izložbu Produktivne periferije koja je usredsređena na vezu između grada Plovdiva i njegove industrijske zone.

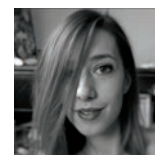
Sara Lusic Alavanja studied architecture at the Technical University of Berlin, where she received her master's degree in 2016. She completed her bachelor studies in architecture at the HafenCity University, Hamburg

in 2011. Since 2013, she works as an assistant editor for “ARCH+” journal for architecture and urbanism, Berlin. She is part of ENTER THIS, a young architects and artist collective based in Berlin and Vienna, working on urban objects and their architectural and social context. Their various individual interests include projects in the fields of building and planning, research and editing, exhibitions and photography. ENTER THIS is curating the exhibition Productive Peripheries, focused on the connection between the city of Plovdiv and its manufacturing landscape.

Sara Nikolić je antropološkinja koja većinu vremena provodi u beogradskim advertajzing plemenima i piše master rad o kulturi advertajzinga u postsocijalizmu. Autorka je izložbe „Reklama – ram za portret savremene žene“, održane 2016. godine u Etnografskom muzeju u Beogradu i Muzeju Jadrta u Loznici. Takođe je aktivna učesnica na kolaborativnom projektu „Slatka Konceptualna Umetnica“ u okviru kojeg je izlagala u Beogradu i Beču. Pored učešća u projektu „Čuvari parka“, angažovana je u Muzeju afričke umetnosti gde priprema vođenje ture, u čijem fokusu je muzejsko zdanje kao eksponat i njegove transformacije koje svedoči o promenama društvenih prilika.

Sara Nikolić is an anthropologist who spends most of her time in the advertizing tribes of Belgrade, and writing a Master's thesis on advertizing cultures in post-socialism. She is the author of the exhibition “Commercial – a Frame for the Portrait of a Contemporary Woman” held in 2016 in the Ethnographic museum in Belgrade and Museum of Jadar in Loznica. Also, she is an active participant in a collaborative project “Sweet Conceptual Artist”, within which she has exhibited in Belgrade and Vienna. Apart from participation in the Park Keepers project, she is engaged at the Museum of African Art where she is preparing a guided tour that focuses on the museum building as a showpiece and its transformations, which are regarded as a testimony to changes in social circumstances.

Silvija Žargo je osnivač Mindspace Non-profit ltd, „Uživam u transformaciji svog profesionalnog iskustva i



strateškog znanja u stvarnim projektima i postupcima. Moja glavna polja interesovanja su motivacija kroz igrifikaciju, prenos znanja pomoću neformalnih alata obrazovanja i učešće građana u formiranju grada u kojem se dobro živi. Od 2004. godine bavila sam se razvojnom politikom, kao i planiranjem i upravljanjem projektima koje finansira EU, uglavnom u oblasti održivog transporta, energetske efikasnosti i obnovljivih izvora energije. Od 2011. godine, deo sam raznih programa i projekata Climate-KIC-a – konzorcijuma širom EU na temu inovacija u oblasti klime – kao učesnik, trener i organizator. Moja omiljena „amaterska“ aktivnost je hor, gde pored pevanja ponekad izvodimo operu ili organizujemo kulturološku seriju programa kako bi lokalna kulturna atmosfera bila još uzbudljivija.”

Szilvia Zsargó is a founder of Mindspace Non-profit Ltd. “I enjoy transforming my professional experience and strategic knowledge to real-life projects and actions. My main interests are motivation through gamification, knowledge transfer with non-formal education tools and involvement of citizens in the creation of a liveable city. Since 2004 I deal with development policy and with the planning and management of EU-funded projects, mainly in the area of sustainable transport, energy efficiency and renewable energy. Since 2011 I'm involved with various programmes and projects of Climate-KIC – an EU-wide consortium on climate innovation – as participant, coach and organizer. My favourite “non-professional” activity is the choir, where besides singing sometimes we perform an opera or organize a cultural programme-series to make the local cultural vibe even more exciting.”



Slavomir Anđelić je akademski slikar, član ULUS-a. Radi u Upravi za zajedničke poslove republičkih organa na mestu kustosa. Zadužen je da se stara i vodi evidenciju o eksponatima zbirke dela likovne i primenjene umetnosti u objektima Vlade Republike Srbije (rezidencije, reprezentativni objekti i dva spomenika kulture – Palata „Srbija“ i vila Obrenovića u Smederevu). On je autor i učesnik brojnih značajnih izložbi u zemlji i inostranstvu. Pored slikanja bavi se dizajnom, vajarstvom i grafikom.

Slavomir Anđelić is an academic painter, member of the Association of Fine Artists of Serbia (ULUS). He is employed as a curator at the Directorate for the Common Affairs of Republic Authorities. Mr. Anđelić is responsible for maintaining and keeping records on the exhibits from the collection of artwork in the domain of fine arts and applied arts at the buildings of the Government of the Republic of Serbia (residences, representative buildings and two cultural monuments – the Palace “Serbia” and Villa “Obrenović” in Smederevo). He is an author and a participant of numerous significant exhibitions in Serbia and abroad. In addition to painting, he also works in design, sculpture and graphics.

Snežana Ristić je diplomirala na Arhitektonskom fakultetu u Beogradu. Bavi se arhitektonskom kritikom, publicistikom i fotografijom. Objavljuje u domaćim i stranim časopisima (Politika, Kvart, DaNs, Oris...). Koautorka je, sa R. Leposavićem, radio-emisije „Grad“ (RB 2), nagrađivana na festivalima (Prix Italia, Prix Europa, Prix Marulić, UK Radio Drama Festival). Dobitnica je nagrade „Zlatni mikrofon“ za izuzetno delo u oblasti radija i radiofonskog stvaralaštva (2015). Urednica je redakcije za kulturu Radio Beograda 2.



Snežana Ristić has graduated from the Faculty of Architecture in Belgrade. She is an architecture critic, publicist and also engaged in photography. She publishes her articles in national and international magazines (Politika, Kvart, DaNs, Oris...). Snežana is co-author, with R. Leposavić, of radio-program “The City” (Radio Belgrade 2), and she is awarded at various festivals (Prix Italia, Prix Europa, Prix Marulić, UK Radio Drama Festival). She is an editor for culture section at Radio Belgrade2.

Sonja Bakić je diplomirala španski jezik i književnost na Filološkom fakultetu u Beogradu. Završila je master studije iz Upravljanja projektima u kulturi na Deusto Univerzitetu u Bilbao. Tokom studija je imala četvoromesečnu praksu na Džez festivalu u San Sebastijanu u Španiji (Heineken Jazzaldia), gde je učestvovala u različitim organizacionim aktivnostima. Trenutno radi na daljinu kao regruter za Training Express, jezičku konsultantsku kuću iz Španije,



i kao prodajni agent Made in jazz NY, džez organizacije iz Njujorka. Sonja je džez pevačica i učestvovala je na mnogim koncertima u regionu i inostranstvu.

Sonja Bakic holds a BA in Spanish language and literature from the Faculty of Philology in Belgrade and an MA in Culture Project Management from the University of Deusto in Bilbao. During her studies she interned at the Jazz Festival in San Sebastian, Spain (Heineken Jazzaldia), where she was involved in different organizational activities for four months. She currently works online as a Recruiter Specialist for Training Express, a language consultancy firm based in Spain, and as a Sales Agent for Made in jazz NY, a jazz organization from New York. Sonja is a jazz singer and has participated in many concerts, both on a local and an international level.



Sonja Radivojević je studentkinja master studija na Odeljenju za etnologiju i antropologiju Filozofskog fakulteta u Beogradu, na kojem je i diplomirala. U slobodno i radno vreme istražuje digitalnu i materijalnu kulturu, bavi se odnosima između ljudi i tehnologije i ljudi i stvari; čita, piše, (de)konstruiše „stvarnost“ i prokrastinira. Osim što je istraživačica u projektu Čuvari parka, volonterski saraduje sa Odeljenjem za prosvetno-pedagošku delatnost, dizajn i komunikaciju Etnografskog muzeja u Beogradu, gde radi na pripremi i realizaciji radionica za decu.

Sonja Radivojević is currently working on her MA at the Department of Ethnology and Anthropology at the Faculty of Philosophy in Belgrade, where she obtained her BA as well. In her research and in her spare time she focuses on digital and material culture, exploring relations between people and technology and people and things; she reads, writes, (de)constructs “reality” and procrastinates. Apart from conducting research for the Park Keepers project, she is volunteering for the Department of Education, Pedagogy, Design and Communication of the Ethnographic Museum in Belgrade, where she works on the preparation and realization of workshops for children.

Studio NO čine dvoje arhitekata iz Poljske koji se predano bave arhitekturom, dizajnom i njihovim

društvenim aspektima. “Uglavnom usmereni na projekte srednjeg obima, uvek se trudimo da stvaramo ono što može doprineti poboljšanju nekih problematičnih lokacija. Stekli smo bogato iskustvu u oblasti arhitekture i dizajna i izvođenja. Volimo da kažemo da stvaramo prostore i dizajn na neko vreme i malo duže, zabavljamo se radeći na ozbiljnim stvarima i pokušavamo da rešimo problem a ne da stvaramo spomenike.”

Studio NO is two-person team from Poland, both architects with great passion for architecture, design and their social aspects. “Mainly focused in semi scale, we always try to create things that can help to improve some problematic places in reality. We have experience in architecture and design, and also production site. As we like to say: we create spaces, design for a while and a little longer; we have fun working on serious things & we try to solve problems rather than create monuments.”

Supervizuelna je pre svega elektronski magazin za savremenu umetnost i vizuelnu kulturu. Supervizuelna beleži, prenosi i analizira aktuelne ideje, dešavanja i teme iz domena savremene vizuelne umetnosti bez geografskih određenja, nudeći prostor za postavljanje pitanja i iniciranje razgovora o umetnosti i kulturi današnjice. Baza Supervizuelne nalazi se u Beogradu. www.supervizuelna.com/

Supervizuelna is primarily an electronic magazine for contemporary art and visual culture. Supervizuelna pens down, transmits and analyzes the most pressing ideas, happenings and themes from the field of contemporary visual art regardless of their geographical limits, offering space to raise questions and initiate discussions on art and culture of today. Supervizuelna is based in Belgrade. www.supervizuelna.com/

Š

Projekat ŠKOGRAD nastao je u saradnji dva kolektiva, oba aktivna u Beogradu: Škogled predstavlja nastavak društvenog angažmana

svih njegovih članova, koji prevazilazi aktuelni politički diskurs sa idejom o izgradnji neophodnog socijalnog kapitala za novi politički diskurs, usmeren pre svega od unutra ka spolja – od građana prema društvu. Tim okuplja stručnjake iz oblasti psihologije, sociologije, pedagogije, andragogije, filologije, ekonomije, prava, umetnosti, dizajna, arhitekture i urbanih studija. Kroz transdisciplinarni rad, tim nastoji da otkrije nove urbane i obrazovne prakse, imenuje ih, kreativno tumači i stavi ih u nove odnose koji imaju potencijal da pozitivno utiču na kvalitet života u gradu.

Škola urbanih praksi (Gradska gerila) posvećena je građenju dijaloga i uključivanju zajednice u donošenje novih koncepata zajedničkih javnih prostora. Udruženi na master studijama, poželeli smo da tek stečeni poziv arhitekata usmerimo u neko novo promišljanje okruženja, njegovih promena, njihovih agenata i (naših) uloga u svemu tome. Od 2013. godine istražujemo nove lokalne prakse participativnog dizajna, u susretima jedan-na-jedan sa građanima, stručnjacima, investitorima i gradskim rukovodiocima.

The Project ŠKOGRAD was formed by the cooperation of two teams, both active in Belgrade:

Škogled represents the continuation of the process of social engagement of all its members, which exceeds the current political discourse with the idea of building the necessary social capital for a new political discourse, primarily aimed at the outside from the inside – from the citizens to society. The team brings together experts from the fields of psychology, sociology, pedagogy, adult education, philology, economics, law, art, design, architecture and urban studies. Through interdisciplinary work, the team aims to discover new urban and educational practices, to recognize them, creatively interpret them and apply them to new relationships that have the potential positively to affect the quality of life in the city.

School of Urban Practices (City Guerilla) is dedicated to building a dialogue and involving the community in the adoption of new concepts for shared public spaces. In our joint master's studies, we wished to aim our newly acquired vocation of architects at rethinking the environment, its changes, their agents, and (our) roles in all this. Since 2013, we have explored new local

practices of participatory design, through meetings in the ratio of one-to-one with citizens, experts, developers and city administration officials.

T

Tanja D. Konli je vanredna profesorka na Fakultetu za umetnost i dizajn Masačusetsa u Bostonu, gde predaje istoriju i teoriju arhitekture i urbanizma. Ranije je radila kao savetnica za urbanu konzervaciju u Republičkom zavodu za zaštitu spomenika kulture Srbije u Beogradu. Njeno rano istraživanje, objavljeno na srpskom i engleskom jeziku, posvećeno je uticaju arhitektonskih centara Srednje Evrope na obrazovanje akademskih institucija studija arhitekture krajem XIX i početkom XX veka. Neki od njenih najnovijih radova, u kojima se uglavnom bavi vezom između politike i izgrađenog okruženja: *Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe, Belgrade and Beyond: Reading Serbian Architectural Landscapes* (Glavni gradovi nakon nestanka imperija: planiranje u Srednjoj i Jugoistočnoj Evropi, Beograd i šire: tumačenje srpskih arhitektonskih krajolika) i „*Conceptualizing National Architectures: Architectural Histories and National Ideologies among the South Slavs*“ (Konceptualizovanje nacionalnih arhitektura: istorije arhitekture i nacionalne ideologije među Južnim Slovenima“), objavljen u zborniku *Nacionalizam i arhitektura (Nationalism and Architecture)*.

Tanja D. Conley is Associate Professor at Massachusetts College of Art and Design in Boston (USA), teaching History and Theory of Architecture and Urbanism. Previously she had worked as a senior advisor on urban conservation at the State Institute for the Protection of Cultural Heritage in Belgrade (Serbia). Her early research published in Serbian and English focused on the influence of Central European architectural centers on the formation of Serbian architectural academia in the late XIX and early XX century. Conley's more recent list of publications, mainly addressing the link between politics and the built environment, include titles such as: *Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe, Belgrade and Beyond: Reading Serbian Architectural Landscapes* and



“Conceptualizing National Architectures: Architectural Histories and National Ideologies among the South Slavs” in *Nationalism and Architecture*.



Tanja Grubić je arhitektka sa posebnim interesovanjem za dizajn javnih prostora i skulpturalnih elemenata na otvorenom. Za javni prostor počinje da se zanima tokom master studija urbanizma na Tehničkom univerzitetu u Delftu. Sa firmom OKRA imala je priliku da radi na nacrtima za Jaarbeursplein i Rotterdam Blaak, kao i na pobjedničkom rešenju na konkursu za centar Atine. Trenutno radi kao arhitektka i samostalna umetnica u Beogradu.

Tanja Grubić is an architect, particularly interested in the design of public spaces and sculptural elements in the open. Her interest in public space developed during her Master studies in Urbanism at TU Delft (NL). With the company OKRA she had the opportunity to work on designs for Jaarbeursplein and Rotterdam Blaak, as well as the winning entry for the competition for the center of the city of Athens. She currently works as a freelance architect and as an independent artist in Belgrade.



Tatjana Vujinović Kušej je diplomirala 1999. godine na Fakultetu za likovnu umetnost u Beogradu (Odeak za slikarstvo), a bila je i gostujuća studentkinja na Akademiji za umetnost u Diseldorfu. Godine 2010. postala je doktorka nauka na području Filozofije i teorije vizualne kulture na Fakultetu za humanistične studije Kopar. Živi i radi u Ljubljani. Od 1997. godine izlaže audio-vizuelne radove, digitalne printove i instalacije u brojnim galerijama i muzejima: u Strazburu, Diseldorfu, Denveru, Meranu, Gracu, Mančesteru, Istanbulu, Mariboru, Ljubljani i Beogradu. Učestvovala je i na velikim festivalima poput ISEA 2009 (Belfast), Ars elektronika (Linc), Kinetica Art Fair (London), Spor festival (Arhus), Zeppelin festival (Barselona), FILE Electronic Language International Festival (Sao Paulo), FILE RIO (Rio de Žaneiro) i drugih.
www.ultramono.org

Tatjana Vujinović Kušej graduated from the Faculty of Fine Arts in Belgrade in 1999 at the Department of

Painting and was a guest student at the Kunstakademie in Düsseldorf, Germany. She holds her PhD degree in Philosophy and Theory of Visual Culture from the Faculty of Humanities in Koper, Slovenia (2010). She lives and works in Ljubljana. Since 1997, this artist has been presenting her audio-visual works, digital prints and installations at numerous galleries and museums including Strasbourg, Düsseldorf, Denver, Merano, Graz, Manchester, Istanbul, Maribor, Ljubljana and Belgrade. She has taken part in numerous projects and festivals such as ISEA 2009 (Belfast), Ars Electronica (Linz), Kinetica Art Fair (London), Spor Festival (Aarhus), Zeppelin Festival (Barcelona), Electronic Language International Festival (Sao Paolo), FILE RIO (Rio de Janeiro) etc.
www.ultramono.org

U

F

FAKT je novoosnovani arhitektonski studio sa sedištem u Berlinu i Cirihi. Četvorica osnivača, Sebastijan Ernst, Sebastijan Kern, Martin Tesarc i Jonas Trac, studirali su zajedno na Tehničkom univerzitetu u Berlinu i radili u različitim arhitektonskim biroima pre nego što su osnovali svoj studio 2013. godine, takođe u Berlinu. Kao tim arhitekata sa snažnom željom da grade kuće, projektuju objekte i stvaraju ideje, novim projektima pristupaju razmišljajući o sistemu, referenci, lokaciji i presedanu. Sam naziv studija FAKT ukazuje na težnju ka pronalaženju jasnog i definišućeg odgovora za svaki projekat. Ovaj proces je vođen zanimanjem za arhitekturu kao mogućnošću da se izgrade celoviti projekti zasnovani na snažnoj povezanosti naučnog istraživanja i dizajnerske prakse.

FAKT is a young office situated in Berlin and Zurich. All four founding members, Sebastian Ernst, Sebastian Kern, Martin Tessarz and Jonas Tratz studied together at TU Berlin and collaborated in several offices before founding their own practice that started in Berlin in 2013.

As a team of architects with a strong will to

build houses, objects and ideas, new projects are approached with a consideration of system, reference, place and precedent. FAKT as a name represents the aim of finding a clear, defining answer to each project. This process is led by an interest in architecture as the possibility of making definite projects, based on a strong interconnection between academic research and design practice.

V

Violeta Obrenović je diplomirala 2003. godine na Filozofskom fakultetu Univerziteta u Beogradu, na Odeljenju za istoriju umetnosti. Magistrirala je 2008, a doktorirala 2013. godine na istom fakultetu, na Katedri za istoriju arhitekture novijeg doba. Od 2004. zaposlena je kao istoričar umetnosti na Novom groblju u Beogradu. Bavi se proučavanjem srpske crkvene i memorijalne arhitekture.

Violeta Obrenović graduated in 2003 at the Department of Art History of the Faculty of Philosophy, University of Belgrade. She received Master's Degree in 2008 and Doctorate in 2013 from the same faculty, the Department of History of Contemporary Architecture. Since 2004, she has been employed as an art historian at the New Cemetery in Belgrade. She is engaged in research on Serbian church and memorial architecture.



Vladana Putnik Prica radi kao naučni saradnik na Odeljenju za istoriju umetnosti Filozofskog fakulteta u Beogradu. Oblast njenog istraživanja je istorija arhitekture u Srbiji i Jugoslaviji u dvadesetom veku. Koautorka je nekoliko izložbi, učestvovala je na konferencijama u Srbiji i inostranstvu i objavila je veliki broj radova u istaknutim naučnim časopisima, kao i priređenu doktorsku disertaciju o arhitekturi sokolskih domova.

Vladana Putnik Prica works as a research associate in the Department of Art History at the Faculty of Philosophy in Belgrade. Her field of research is the history of architecture in Serbia and Yugoslavia in the 20th century. She has co-authored several exhibitions, participated at conferences in Serbia and abroad and

published a number of articles in distinguished scientific journals. Vladana also published her PhD thesis on the architecture of Sokol Halls.

Vesna Cagić Milošević je diplomirala na Arhitektonskom fakultetu Univerziteta u Beogradu. Od 1996. godine zaposlena je na Departmanu za arhitekturu, a od 2014. u zvanju vanrednog profesora. Dobitnica je više nagrada na međunarodnim i domaćim arhitektonsko-urbanističkim konkursima. Izlagala je na velikom broju domaćih i međunarodnih izložbi iz oblasti arhitekture i urbanizma. Aktivno učestvuje u radu domaćih i internacionalnih, strukovnih i profesionalnih organizacija i njihovih radnih tela. Od 2013. godine predsednica je Upravnog odbora Društva arhitekata Beograda.



Vesna Cagić Milošević graduated from the Faculty of Architecture, University of Belgrade. Since 1996 she has worked at the Department of Architecture, and from 2014 as an Associate Professor. She is the winner of numerous awards at national and international architectural-urban competitions. She exhibited in numerous national and international exhibitions in the field of architecture and urbanism. Actively participates in the work of national and international, professional and occupational organizations and their working bodies. Since 2013 she is the President of the Board of the Association of Belgrade Architects.

Z

Zlata Vuksanović Macura je arhitektka i urbanista. Na Arhitektonskom fakultetu Univerziteta u Beogradu je diplomirala, magistrirala i doktorirala. Zaposlena je kao naučni saradnik u Geografskom institutu „Jovan Cvijić, SANU. Bavi se istorijom urbanizma i grada, urbanom istorijom Beograda, kao i socijalnim stanovanjem i stanovanjem i naseljima Roma. Za knjigu Život na ivici – Stanovanje sirotinje u Beogradu 1919-1941. dobila je tri prestižne profesionalne nagrade. Njena najnovija knjiga je San o gradu: međunarodni konkurs za urbanističko uređenje Beograda 1921-1922. Predsedava Komisijom za urbanu istoriju Udruženja urbanista Srbije, član je Društva arhitekata Beograda i International Planning History Society.



Zlata Vuksanović Macura is an architect and urban planner. She has been trained as an architect at the Faculty of Architecture, University of Belgrade, where she has also obtained her magister and doctoral degrees. She is employed as a research fellow at the Geographical Institute "Jovan Cvijić" of the Serbian Academy of Sciences and Arts (SASA). Her work focuses on the history and theory of urban planning, urban history of Belgrade, and social and Roma housing. Her book *Life on the Edge: housing of the poor in Belgrade 1919–1941* (in Serbian language) received three prestigious professional awards, and her latest book is *Vision of the City: International urban planning competition for Belgrade 1921-1922* (in Serbian language). She is chair of the Committee for urban history of the Serbian Society of Urban Planners, member of the Association of Belgrade Architects and International Planning History Society.



Zorana Matijašević je diplomirala slikarstvo na Akademiji lepih umetnosti u Beogradu. Bavi se grafičkim dizajnom kao frilenser od 2012. godine. Od 2013. radi kao umetnička direktorka za 3DPonics, 3DPrintler i CAD.ai, tri kanadske kompanije koje se bave 3D štampom. Napravila je logo za Čuvare parka – komšijsku inicijativu koju je započela sa prijateljicama.

Zorana Matijašević obtained a degree in painting at the Academy of Fine Arts in Belgrade. She has been freelancing as a graphic designer since 2012. In 2013 she started working as an art director for 3DPonics, 3Dprintler and CAD.ai, three Canadian 3D printing companies. She is the author of the logo of the Park Keepers – a neighborhood initiative she started with her friends.



Zorica Savičić je diplomirala na Arhitektonskom fakultetu u Beogradu 1985. godine. Aktivna je u poljima arhitekture, umetnosti, urbanog dizajna i edukacije. Predavala je na Arhitektonskom fakultetu u Beogradu, Fakultetu Tehničkih nauka u Novom Sadu, kao i na interdisciplinarnim magistarskim studijama Univerziteta umetnosti u Beogradu. Od 2012. godine vanredna je profesorka na Fakultetu za umetnost i dizajn „Džon Nezbit“, gde predaje Enterijer javnih

objekata i objekata kulture, kao i Urbani dizajn. Osvojila je brojne nagrade i priznanja na domaćim i međunarodnim konkursima, uključujući 10 prvih nagrada. Tokom profesionalne karijere radila je u arhitektonskim biroima „Investbiro“, „Energoprojekt HK“ (kao vodeći projektant) i „Portart“. Učestvovala je na konferencijama i stručnim skupovima u Švajcarskoj, Holandiji, SAD, Češkoj i čitavom regionu.

Zorica Savičić graduated from the Faculty of Architecture in Belgrade in 1985. She is active in the fields of architecture, art, urban design and education. She has taught at the Faculty of Architecture in Belgrade, the Faculty of Technical Sciences in Novi Sad, as well as at the Interdisciplinary Master's Studies of the University of Arts in Belgrade. Since 2012, she has been an Associate Professor at the "John Naisbitt" Faculty of Art and Design, where she teaches the courses of Interior Design of Public and Cultural Buildings, as well as Urban Design. She has won numerous awards and commendations at national and international competitions, including 10 first prizes. During her professional career, she worked for Architectural Bureaus "Investbiro", "Energoprojekt HK" (as lead designer) and "Portart". She has also participated in conferences and professional gatherings in Switzerland, the Netherlands, the USA, the Czech Republic and the whole region.

BINA PRIJATELJI
BINA FRIENDS

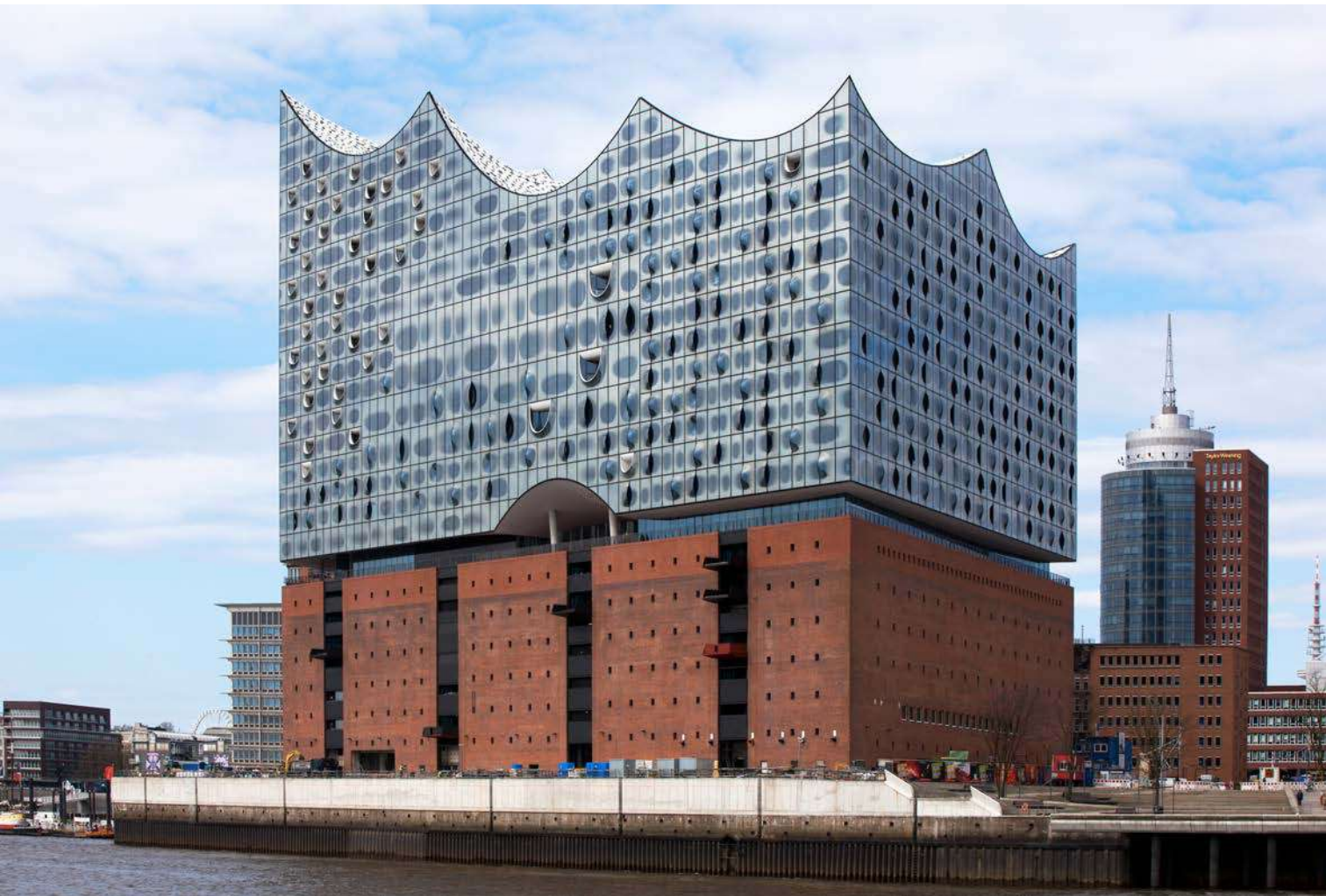
GARDIJAN INDUSTRIJE

GUARDIAN INDUSTRIES



Sa sedištem u Obern Hilsu, Mičigen, Gardijan Industrije su globalna kompanija sa širokim asortimanom i vizijom stvaranja vrednosti za kupce i društvo kroz stalne inovacije i uz manju upotrebu resursa. Gardijan, uključujući zavisna društva i filijale, zapošljava 17.000 ljudi i poseduje radna postrojenja širom Severne Amerike, Evrope, Južne Amerike, Afrike, Bliskog Istoka i Azije. Gardijan Staklo je vodeći međunarodni proizvođač „float“ stakla, sa dodatnim premazom, kao i gotovih staklenih proizvoda i rešenja za arhitektonske, stambene, unutrašnje, transportne i tehničke staklene aplikacije. SRG Global je jedan od najvećih svetskih proizvođača naprednih, visokokvalitetnih premaza za plastiku u automobilskoj industriji i industriji komercijalnih kamiona, pružajući tako rešenja za veću trajnost površine, strukturni integritet, funkcionalnost, efikasnost vozila i fleksibilnost dizajna. Gardijan Građevinski proizvodi vodeći je distributer specijalnih građevinskih proizvoda, čije je sedište u SAD. Za više informacija, posetite www.guardian.com.

Based in Auburn Hills, Michigan, Guardian Industries is a diversified, global company with a vision to create value for customers and society through constant innovation using fewer resources. Guardian, its subsidiaries and affiliates employs 17,000 people and operates facilities throughout North America, Europe, South America, Africa, the Middle East and Asia. Guardian Glass is a leading international manufacturer of float, value-added coated, and fabricated glass products and solutions for architectural, residential, interior, transportation and technical glass applications. SRG Global is one of the world's largest manufacturers of advanced, high value coatings on plastics for the automotive and commercial truck industries, providing solutions for greater surface durability, structural integrity, functionality, vehicle efficiency and design flexibility. Guardian Building Products is a leading U.S. based distributor of specialty building products. For more information, visit www.guardian.com.



Filharmonija na Labi, Hamburg, Nemačka Foto: Cordelia Ewerth ElbPhilharmonie, Hamburg, Hungary, Photo: Cordelia Ewerth

DVA: STUDIO

DVA: STUDIO su osnovali Milan Đurić i Aleksandru Vuja 2000. godine u Beogradu. Nakon toga, DVA Studiju se pridružuju arhitekta Slađana Milivojević i Milka Gnjato. Pristup arhitektonskom projektu DVA Studija je uvek obeležen istraživanjem i interpolacijom konteksta, uslova pronađenih u okruženju. Razvoj projekta se kreće od osnovnih, određujućih uslova preko metodološke igre konfrontacije ambivalentnih elemenata konteksta. Uobličavanje se ostvaruje korelacijom između velikog i malog, kontrasta u boji i materijalu, između privatnog i javnog, prirodnog i kulture. Sva različitost se očitava višeslojnom strukturom objekta. Cilj delovanja DVA Studija je afirmacija vrednosti arhitekture, razvoj arhitektonske kulture, pedagoški i edukativni proces mladih arhitekata i učešće u unapređenju regulative u arhitektonskoj praksi.

DVA: STUDIO was founded by Milan Đurić and Aleksandar Vuja 2000 in Belgrade. After that, DVA Studio joined architects Slađana Milivojević and Milka Gnjato. Access to the architectural project of DVA Studio is always marked by exploration and interpolation of context, the conditions found in the environment. The development of the project moves from the basics, defining conditions through the methodological game of confrontation of ambivalent elements of context. Shaping is the correlation between large and small, the contrasts in color and materials between private and public, nature and culture. All diversity is seen through the multilayer structure of the building. The aim of DVA Studio is affirmation of the value of architecture, the development of architectural culture, the teaching and educational process of young architects and participation in improving regulations in architectural practice.



Predškolska ustanova „Nikola Tesla“, Beograd, Autori: DVA Studio, Foto: Relja Ivanić
Preschool institution "Nikola Tesla", Belgrade, Authors: DVA Studio, Foto: Relja Ivanić

YTONG sistem za energetski efikasnu gradnju

YTONG System for Energy-Efficient Construction in the Idea Yards



Xella Srbija d.o.o. deo je međunarodne inovativne kompanije Xella International sa sedištem u Nemačkoj. Sa više od 3500 zaposlenih u preko 30 zemalja, Xella International lider je u proizvodnji građevinskog materijala u svetu.

Xella Srbija d.o.o. nalazi se u Vreocima nadomak Beograda. Inovativnim proizvodima, kvalitetnim uslugama po meri modernog čoveka i rešenjima gotovih sistema za gradnju, Xella postavlja standarde na tržištu građevinskih materijala. Tehnologija Xella Srbije standardizovana je prema najvišem evropskom modelu. YTONG termoblok plus, proizvod kompanije Xella International, izrađuje se u Srbiji. Ovaj proizvod, kojem nije potrebna dodatna termoizolacija, merilo je vrednosti drugim građevinskim materijalima. Beli zidni blokovi omogućavaju odličnu toplotnu izolaciju, izuzetnu otpornost na požar, jednostavno se obrađuju i oblikuju, te se ubrajaju u ekološki zdrav materijal. Celokupan sistem gradnje, u kojem se svi sastavni delovi međusobno optimalno nadopunjuju, predstavlja podlogu za efikasna i visoko vredna rešenja u stambenoj i poslovnoj izgradnji. Brza, jednostavna i stoga ekonomična gradnja, kao i termoizolacija osnovne su prednosti YTONG sistema gradnje. Očuvanje prirodne okoline, ušteda energije kroz proizvodnju i potpuna prerada otpada iz proizvodnje omogućili su da YTONG postane sinonim za inovativnost i trajnost u građevinarstvu.

YTONG sistem podrazumeva gradnju sa paletom proizvoda koji su neophodni za izgradnju jednog objekta. Time se obezbeđuje homogena struktura koja rešava problem termo-mostova i omogućava maksimalnu uštedu energije.

Xella Serbia LLC is a part of the international innovative company Xella International, based in Germany. With more than 3500 employees in over 30 countries, Xella International is a leader in the production of construction materials in the world.

Xella Serbia LLC is located in Vreoci, on the outskirts of Belgrade. With innovative products, quality services which are intended for the modern person and solutions for the construction of the finished construction systems, XELLA sets standards on the market for construction materials. The technology of Xella Serbia is standardized according to the highest European model.

YTONG thermoblock plus, by Xella International, is manufactured in Serbia. This product, which does not require additional thermal insulation, is the measure of value for other construction materials. White blocks enable excellent thermal insulation and excellent fire resistance. They are easy to process and form, and are considered environmentally sound materials. The entire construction system, in which all the integral components optimally supplement one another, represents the basis for highly effective and valuable solutions in the construction of apartment buildings and office buildings. Fast, simple and, therefore, economical construction and thermal insulation are the basic advantages of the YTONG construction system. Conservation of the environment, energy savings through production and complete processing of production waste have allowed YTONG to become synonymous with innovation and durability in construction.

The YTONG system involves the construction of a range of products, which are necessary for the construction of a building. This provides a homogeneous structure which solves the problem of thermal bridges and enables maximum energy savings.



POD JE NOVO IGRALIŠTE

THE FLOOR IS THE NEW PLAYGROUND



Pravila su se promenila i podne obloge igraju sve veću ulogu u kreiranju jedinstvenih prostora.

Pod sve više postaje čvrsta osnova na kojoj se gradi vaš dizajn. On određuje ton i daje život arhitekturi i dizajnu. Koristeći pod kao vaš specifičan potpis, stvorite prepoznatljiv ambijent i jedinstveno iskustvo za posetioca. Izuzetna modularnost. Jednostavan izgled. Brza i laka instalacija.

Tarkett luksuzne vinil ploče daju širok spektar dezena koji otvara brojne mogućnosti, neograničene poput vaše mašte. Tarkett LVT kolekcija nudi beskrajne kombinacije različitih formata, dizajna i završne obrade površine i ivica. Svaki aspekt proizvoda je prilagodljiv u svim dezenima. Stvorite vizuelne efekte sa kontrastnim bojama kako biste naglasili prostorne celine u enterijeru, uticali na doživljaj veličine prostora ili personalizovali dizajn podne obloge.

Oslobodite vašu kreativnost koristeći Tarkett luksuzne vinil ploče jer – pod je novo igralište. Posetite naš izložbeni prostor u Beogradu ili onlajn prezentacije:

www.tarkett.rs i www.flooristhenewplayground.com.

Rules have changed and flooring increasingly plays a leading role in creating highly individual spaces.

The floor is the solid base that your creation builds on. It sets the tone, bringing architecture and design to life. By using the floor as your signature you'll create a distinctive atmosphere and a unique visitor experience. Outstanding modularity. Simple layout. Easy installation.

Tarkett LVT ranges open up possibilities that are as infinite as your imagination. Tarkett LVT ranges offer endless combinations through your choice of format, design, surface structure and beveling. Every aspect of the product is customizable with all decors. Create visual effects with contrasts of colours to highlight interior features, shape perceptions of a room size or personalise your flooring design.

Unleash your creativity with Tarkett LVT, because the Floor Is The New Playground. Visit us at our showroom in Belgrade and online www.tarkett.rs and

www.flooristhenewplayground.com.



KNAUF AKADEMIJA

KNAUF ACADEMY



Građevinski sektor neprekidno doživljava promene. Brojne inovacije, energetske-efikasne i održive građevinske tehnologije ubrzano se razvijaju oblikujući pravac moderne arhitekture. Stoga, Knauf je prepoznao potrebu građevinskih stručnjaka za stalnim usavršavanjem i osnovao jedinstveni događaj pod nazivom Knauf Akademija.

Knauf Akademija ima cilj da okupi stručnjake iz oblasti građevine, pre svega arhitekta i projektante, zarad predstavljanja najinovativnijih trendova i proizvoda na tržištu. Stalno prateći zahteve tržišta i njegovih kupaca, Knauf je veći dugi niz godina lider u stvaranju trendova u arhitekturi i građevinarstvu, što ga čini najpouzdanijim partnerom svih stručnjaka u građevini. Na Knauf Akademiji učesnici imaju priliku da kroz prezentacije predstavnika kompanije Knauf grupacije i gostujućih predavača iz prve ruke saznaju i vide sve najvažnije o trenutnim i budućim trendovima iz oblasti građevine.

Na prethodnim Akademijama predstavljeni su noviteti iz oblasti zaštite od požara, zvučne zaštite, energetske efikasnosti, suve gradnje, zelene gradnje, kao i iz mnogih drugih oblasti, što je zasigurno olakšalo rad arhitekata i građevinskih inženjera i njihove buduće poduhvate.

Činjenica da je Inženjerska komora Srbije uvrstila Knauf Akademiju u sistem permanentnog obrazovanja inženjera i da se boduje u skladu sa Pravilnikom o kontinuiranom usavršavanju inženjera, dokaz je da Akademija u svakom smislu doprinosi obrazovanju i razvitku njenih učesnika.

S obzirom na to da se Akademija tradicionalno održava u renomiranim hotelima i na zanimljivim mestima, učesnici imaju priliku da, pored stručnog usavršavanja, uživaju u svim blagodatima koje to mesto pruža. Prethodne Knauf Akademije su održane na Kopaoniku, Zlatiboru, u Subotici, na Ohridskom jezeru i Staroj

The construction sector continuously experiences changes. Numerous innovations, energy-efficient and sustainable construction technologies are shaping the course of modern architecture. Hence, Knauf has recognized the need of construction experts for constant specialization and has accordingly started a unique event called Knauf Academy.

Knauf Academy aims to gather experts from the construction industry, particularly architects and designers, in order to present the most innovative trends and products on the market. By constantly following the market's demands and trends, Knauf has been able to sustain its position as the leader in the market, which has made it the most reliable partner of all construction experts. At Knauf Academy, participants have an opportunity to, with the help of presentations led by officials of the Knauf Group and guest presenters, see and hear everything they need to know about current and future trends in the construction sector.

At previous Academies, the latest innovations from the fields of fire protection, sound protection, energy efficiency, drywall installation, green construction, as well as from many other fields have been shown, which have definitely made the work of architects and construction engineers much easier in their future projects.

The fact that Knauf Academy has been enlisted in the system of permanent engineering education by the Serbian Chamber of Engineers and that the Academy has been counted by regulations on engineer's continuous specialization, evidence that Knauf Academy contributes to the education and development of its participants.

Because the Academy has been traditionally held in

planini, pa tako i za ovu godinu planiramo ekskluzivnu lokaciju.

Uspešno organizujemo školovanje tokom cele godine u Knauf školskom centru u Zemu i svim većim gradovima Srbije, kroz jednodnevne i dvodnevne seminare za arhitekta, projektante i izvođače. Na vaš poziv, školovanje možemo održati i u vašem prostoru, projektnom birou ili firmi.

Program i termine seminara i školovanja možete pronaći na www.knauf.rs.

Vidimo se!

eminent hotels in attractive locations, the participants are able to, besides gaining technical expertise, enjoy all the benefits that the chosen venue has to offer. Previous Academies have taken place at Kopaonik, Zlatibor, in Subotica, at Ohrid Lake and Stara planina, so for this year we are also planning an exclusive location.

We manage to sustain permanent education throughout the year in our educational center in Zemun and in major cities all over Serbia through one-to two-day seminars for architects, designers and installers. On customer's demands, we are also able to organize seminars at a bureau or a company.

Programs and appointments of the seminars may be found at www.knauf.rs.

See you!



TIKKURILA – INSPIRACIJA, DEKORACIJA I ZAŠTITA

TIKKURILA – INSPIRATION, DECORATION AND PROTECTION



Tikkurila, jedna od vodećih evropskih kompanija za proizvodnju boja i lakova, više od 160 godina posluje poštujući zahteve i potrebe potrošača, ali i primenjujući inovativna i unapređena tehnološka rešenja čime utiče na tržište i postavlja trendove.

Činjenica da je u zemlji porekla kompanije drvo osnovni građevinski materijal, uslovia je potrebu da Tikkurila razvije niz inovativnih i visokokvalitetnih proizvoda za drvo. Zaštita drveta sprovodi se kroz program VALTTI. Ulja za impregnaciju, sa ili bez voska, kao i pokrivne boje za drvo, osnov su ovog programa.

Čest materijal u eksterijeru su i različite forme od metala. Bez obzira na to da li su u pitanju ograde, metalne konstrukcije ili metalne površine, kroz programe za zaštitu metala Tikkurila je odgovorila inovativnim rešenjima i za profesionalce i krajnje kupce. Za krajnje korisnike METALGUARD je odlična i jedinstvena opcija jer je u pitanju vodorazredivi, antikoroziivni premaz koji ima osobine osnovnog i završnog premaza i može da se primenjuje na različite metalne površine.

Uspešna veza između zaštitne i estetske funkcije Tikkurila proizvoda najbolje se vidi na projektovanju i idejnom rešenju za javni prostor – Park Zdanec u Skoplju.

Vodeći računa o horizontalnim i vertikalnim površinama u eksterijeru, Tikkurila je razvila i visokokvalitetne silikonske premaze za zidne površine i mozaik maltere, uvažavajući sve klimatske, zaštitne, ekološke i arhitektonske standarde. Posebnu pažnju posvetili smo javnim, horizontalnim površinama, razvojem tzv. hladne plastike, primenjene na gradskom trgu u Šapcu, koja premazanim površinama pored originalnog kolorita omogućava veliku otpornost na atmosferske uticaje i habanje.

Ukoliko poželite da brzo promenite izgled vaših

Tikkurila, one of the leading European companies for the production of paints and varnishes, has operated for more than 160 years while respecting the requirements and needs of consumers, as well as applying innovative and advanced technological solutions, by which it affects and sets market trends.

The fact that wood is a basic construction material in the company's country of origin has led to the need for Tikkurila to develop a range of innovative and high quality products for wood. Wood protection is implemented through the VALTTI program. Impregnation oil, with or without wax, and finishing paint for wood, represent the basis of this program.

Another common material in the exterior involves different forms of metal. Regardless of whether it comes to fences, metal structures or metal surfaces, through the metal protection programs, Tikkurila has responded with innovative solutions for professionals and end users. For end users, METALGUARD is an excellent and unique feature, since it is a water-soluble and anticorrosive coating which has the properties of both the basecoat and the topcoat, and can be applied to various metallic surfaces.

The successful bond between the protective and aesthetic functions of Tikkurila products can best be seen in the design and preliminary design for the public space of Zdanec Park in Skopje.

Taking into account the horizontal and vertical surfaces in the exterior, Tikkurila has also developed high-quality silicone coatings for wall surfaces and mosaic plaster, which take into account all the climatic, safety, environmental and architectural standards. Particular attention has been paid to the public, horizontal surfaces, with development of the so-called cold plastic, applied to the city square in Šabac, which, in addition

keramičkih ili granitnih pločica, jednostavno i brzo rešenje je primena univerzalnog prajmera OTEX, koji omogućava bojenje preko bilo koje površine. Ova i mnoga druga rešenja Tikkurila kontinuirano razvija kako bi odgovorila potrebama modernog tempa života, uzimajući u obzir i sve važeće ekološke norme.

to the original colors, ensures that the coated surfaces exhibit high resistance to weathering and wear. If you wish quickly to change the appearance of your ceramic or granite tiles, a simple and quick solution involves the use of universal OTEX primers, which allow painting over any surface. Tikkurila continuously develops these and many other solutions as an expression of the needs created through the modern pace of life, while adhering to all the relevant environmental standards.



GIR

GIR



GIR WOODCRAFT

Smatramo da se odgovori na potrebe našeg vremena i savremenog čoveka u pogledu estetike i funkcionalnosti nalaze u kreiranju autentičnog i dugotrajnog proizvoda. Naš cilj je stvaranje savremenog i relevantnog dizajna od najkvalitetnijeg drveta u čijoj osnovi leži svest o iskonskim vrednostima. Mi smo beskompromisno posvećeni kvalitetu i snažno orijentisani ka dizajnu identifikovanom u jasnoj, pročišćenoj, savremenoj formi.

Istorija

GIR je kompanija nastala iz porodičnog biznisa 1993. godine u Kraljevu. Naša ambicija je traganje za inovativnim tehnikama u obradi punog drveta i progresivan pristup dizajnu. Radimo na neprekidnom umrežavanju sa stvaraocima i dizajnerima u zemlji i svetu. U 2001. godini započinjemo međunarodnu saradnja sa belgijskom firmom „Ethnicraft“, a 2016. proširujemo našu delatnost i otvaramo prvi maloprodajni centar u Beogradu.

Fabrika

Fabrika ima preko 500 ljudi koji rade na proizvodnji, razvoju i plasiranju nameštaja. Tim od 50 inženjera radi na usavršavanju i kontroli svih procesa, čiji standardi garantuju visok stepen profesionalnosti. Verujemo da su komadi koje stvaramo deo životnog ciklusa planete Zemlje, pa koristimo stabla iz održanih šuma.

Dizajn

U korenu naše ideje je savremeni senzibilitet i duh balkanskog nasleđa. Sa jakim akcentom na tehnologiji i dizajnu, u čijem je podtekstu priča o drvetu, GIR kreira funkcionalan, savremen nameštaj koji počiva na humanim vrednostima.

We feel that the answers to the needs of our time and of the modern man in terms of aesthetics and function are to be found in designing authentic and durable products. Our goal is to create modern and relevant design using the best quality wood, with underlying awareness of lasting values. We are committed to quality without compromise and strongly oriented towards the design identified in a clear, refined and modern form.

History

GIR is a company which grew from a family business in Kraljevo in 1993. Our ambition is to seek innovative techniques in woodworking and pursue a progressive and sincere approach to design. We have continuously insisted on networking with designers at home and abroad. In 2001 we started international cooperation with “Ethnicraft”, a Belgian company. Today, in 2016, we are expanding our operation and opening our first retail center in Belgrade.

Factory

The factory and company headquarters are situated in Kraljevo. Over 500 people work on furniture production, development and sales. A team comprising more than 50 engineers is engaged in enhancing and controlling all the processes and the underlying standards guarantee a high level of professionalism. We believe that the pieces we create are part of the planet's lifecycle and we use trees from maintained forests.

Design

Modern taste and the spirit of Balkan heritage lie at the root of our idea. With strong emphasis on technology and design, and an underlying story of wood as a

GIR prodavnica

GIR prodavnica okuplja stvaraocce i dizajnere u cilju razmenjivanja i realizovanja ideja, u prostoru čiji uslovi omogućavaju kontekstualizovanje dizajna i njegovo sagledavanje. Za projekat enterijera zadužen je nagrađivani studio AUTORI. Beogradski ogranak GIR-a se nalazi na Novom Beogradu, u ulici Trešnjinog cveta 5.

subtext, GIR creates functional and modern furniture based on human values.

GIR Store

GIR Store brings together producers and designers with a view to exchanging and implementing ideas in a space which enables a contextualization and understanding of the design. The interior of the store was designed by AUTORI, an acclaimed studio. GIR's Belgrade branch is situated in New Belgrade, Trešnjinog cveta Street 5.



EURODOM – predstavlja MUTINA keramiku sa potpisom dizajnera

EURODOM – presents MUTINA ceramic tiles with a designer's signature

Krenuli smo od tvrdnje Bruna Munarija, jednog od očeva italijanskog dizajna i strogo posmatrača svakodnevnog života: Ne sme da postoji umetnost koja je odvojena od života – stvari lepe za gledanje i stvari ružne za korišćenje. Kod svakog projekta gledamo deset zakona dobrog dizajna po Dieteru Ramsu: 1. Dobar dizajn je inovativan; 2. Dobar dizajn stvara koristan proizvod; 3. Dobar dizajn je estetska kategorija; 4. Dobar dizajn čini jedan proizvod lako razumljivim; 5. Dobar dizajn je diskretan; 6. Dobar dizajn je pošten; 7. Dobar dizajn je trajan; 8. Kod dobrog dizajna vodi se računa o najsitnijim detaljima; 9. Dobar dizajn poštuje prirodu; 10. Dobar dizajn je umetnost beskrajno malog. Verujemo u čuveno pravilo nemačkog majstora Misa van der Roa: „Manje je više“.

EURODOM

CERAMIC SOLUTIONS // SANITARY SOLUTIONS

We started from the claims of Bruno Munari, one of the fathers of Italian design and a strict observer of everyday life: There must be no art separate from life: beautiful things to watch and ugly things to use. For each project we look at ten laws of good design by Dieter Ramsu: 1. Good design is innovative; 2. Good design creates a useful product; 3. Good design is an aesthetic category; 4. Good design makes a product easy to understand; 5. Good design is discreet; 6. Good design is honest; 7. Good design is durable; 8. Good design pay attention to the smallest details; 9. Good design respects nature; 10. Good design is the art of the infinitely small. We believe in the rule of the famous German architect master Mies van der Rohe's: "Less is more".

www.eurodomsaloni.rs



MUTINA, Terra, Autor: Particija Urkiola MUTINA, Terra, Author: Particia Urquiola



MUTINA, Bareljef, Autor: Particija Urkiola MUTINA, Bas-relief, Author: Particia Urquiola



Bina 2015, Foto: Senja Vild Bina 2015, Photo: Senja Vild

DARKO MARUŠIĆ 1940-2017.

In memoriam

Arhitekta Darko Marušić (1940-2017)

*Redovni profesor Arhitektonskog fakulteta u penziji
Ko-osnivač, autor projekta i programski direktor BINA*

Od njega smo učili azbuku arhitekture, kasnije smo radili zajedno i družili se.

Pre dvanaest godina smo napravili projekat BINA.

Poštovali smo ga i voleli i beskrajno će nam nedostajati.

BINA tim

In memoriam

Architect Darko Marušić (1940-2017)

*Full-time Professor (retired), Faculty of Architecture,
University of Belgrade
Co-founder, author and program director of the BINA
project*

We learned the alphabet of architecture from him. Later on, we worked with him and spent time together.

Twelve years ago, we created the BINA project.

We respected him and loved him. He will be eternally missed.

BINA tim

Darko Marušić (1940-2017) je bio redovni profesor Arhitektonskog fakulteta Univerziteta u Beogradu u penziji, povremeno angažovan u nastavi na Građevinsko-arhitektonskom fakultetu u Nišu. On je bio član raznih udruženja i saradnik brojnih institucija: Instituta za arhitekturu i urbanizam Srbije, Akademije arhitekture Srbije, Akademije inženjerskih nauka Srbije, Slikarsko-grafičke sekcije ULUPUDS-a, Upravnog odbora Društva arhitekata Beograda, autorskog tima projekta BINA, Saveta IS „Petnica“.

Značajnije realizacije i nagrade: Naselje Cerak Vinogradi u Beogradu – Oktobarska nagrada Grada Beograda 1981; grupacija porodičnih kuća Cvečara u Beogradu – Nagrada lista Borba 1993; Stambeno-poslovni objekat u Novom Sadu – Nagrada lista Borba 1998. i Priznanje DaNS-a 1999; Stambeno-poslovni objekat u Bulevaru kralja Aleksandra u Beogradu – Godišnja nagrada SAS-a 2000; Benzinska stanica u Beogradu – Priznanje Salona arhitekture u Beogradu 2003; Poslovni objekat Metals banke u Novom Sadu – Nagrada „Ranko Radović“, Nagrada „Aleksandar Šaletić“, Nagrada Inženjerske komore Srbije, dve nagrade Salona arhitekture DaNS (za arhitekturu i enterijer) i Priznanje Salona arhitekture u Beogradu, sve u 2008; Vrtić „Plava ptica“ u Beogradu – Nagrada Grada Beograda za arhitekturu i urbanizam, Godišnja nagrada UAS-a i Nagrada Salona arhitekture u Beogradu, sve u 2012; kao i Velika nagrada za arhitekturu SAS-a za životno delo 1993. godine.

Darko Marušić (1940-2017) was a retired professor from the Faculty of Architecture, University of Belgrade, but he taught occasionally at the Faculty of Civil Engineering and Architecture in the town of Niš. He was a member of various associations and an associate at numerous institutions: the Institute of Architecture and Urban and Spatial Planning of Serbia, the Academy of Architecture of Serbia, the Academy of Engineering Sciences of Serbia, the Painting-graphic section of ULUPUDS, the Executive Board of the Association of Belgrade Architects, the BINA Project team and the Council of Research Station “Petnica”.

Significant realizations and awards: Settlement Cerak Vinogradi in Belgrade – October Award of the City of Belgrade in 1981; a group of family houses Cvečara in Belgrade – Award of the daily Borba 1993; Residential building in Novi Sad – Award of the daily Borba 1998 and Recognition of DaNS 1999; Residential and commercial building in the Boulevard of King Alexander in Belgrade – Annual Award SAS 2000; Gas station in Belgrade – Recognition of the Salon of Architecture in Belgrade 2003; Commercial Metals Bank building in Novi Sad – Award “Ranko Radović“, Award “Aleksandar Šaletić“, Award Serbian Chamber of Engineers, two awards DaNS Architecture Salon (for architecture and interior) and Acknowledgment of Salon of Architecture in Belgrade, all in 2008; Kindergarten “Plava ptica” in Belgrade – Belgrade City Award for Architecture and Urban Planning, UAS Annual Award and Award of the Salon of architecture in Belgrade, all in 2012; and the Grand Prize for Architecture SAS for Lifetime Achievement in 1993.

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